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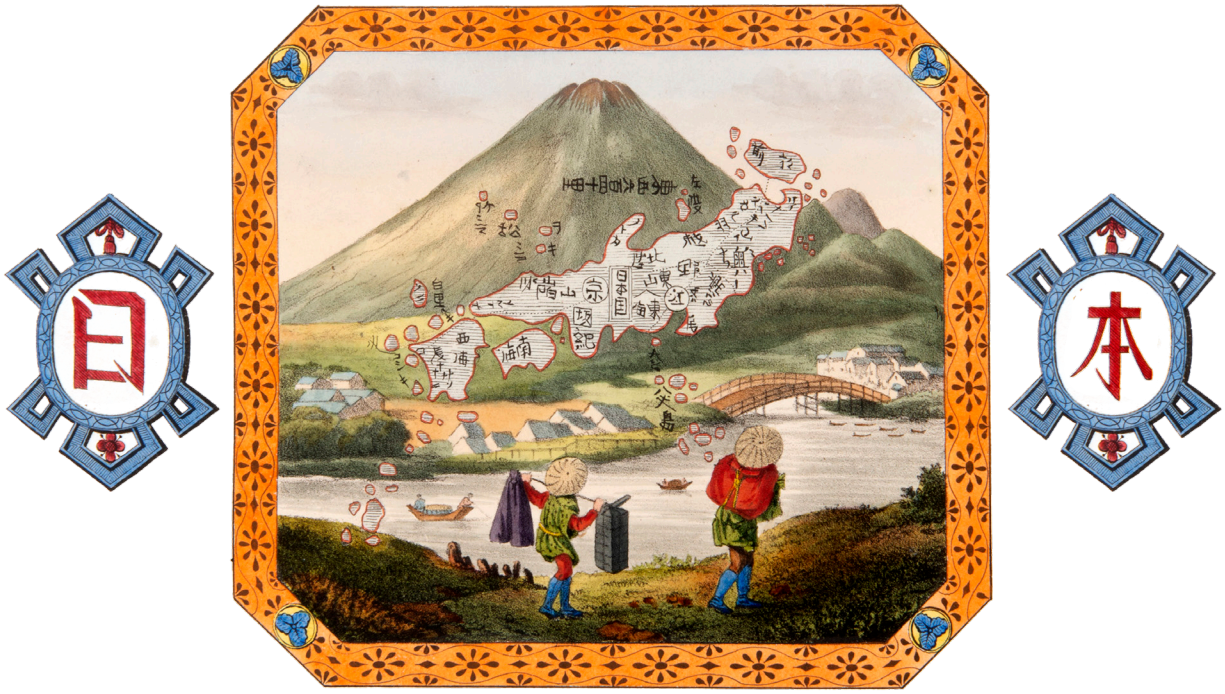

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ROTHSCHILD COPY WITH ARMS

1. ABEL, Clarke. Narrative of a journey in the interior of China: and of a voyage to and from that country, in the years 1816 and 1817; containing an account of the most interesting transactions of Lord Amherst's Embassy to the Court of Pekin, and observations on the countries which it visited. *London, Longman, 1819.*

£4,750 *[ref: 113136]*

A finely bound copy of Abel's China bound by the Royal bookbinder, Simier, from the library of James de Rothschild, who was so impressed with Mayer Rothschild's house at Mentmore that he is reputed to have told the architect Joseph Paxton, 'Build me a Mentmore, only bigger' (Rothschild Archive online).

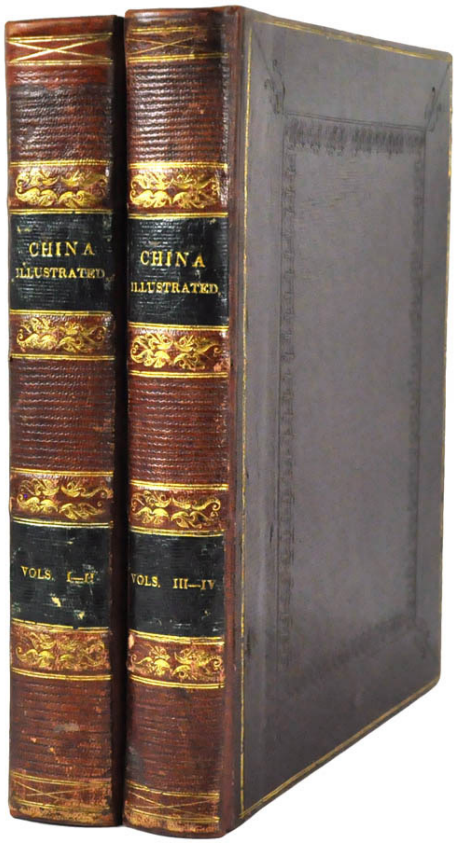
Abel was the naturalist and chief medical officer who accompanied Lord Amherst on his mission to China from 1816-7, attempting, unsuccessfully, to establish diplomatic relations. During their travels, which saw them visit the capital Peking and the famous botanical gardens of Fa Tee near Canton, Abel collected many specimens, including seeds of the plant that carries his name *Abelia chinensis*. Unfortunately most of his extensive collection was lost during the shipwreck of their vessel *Alceste*.

His book provides a detailed account of the collection's misfortunes and describes his journey to China and back via Borneo, Indonesia, and the Cape of Good Hope. Of particular value are his account of a visit with the exiled Napoleon on the island of St. Helena, descriptions of the 'orang-outang' and the boa, and valuable observations on the geology of the Cape Colony.

The book's illustrations were originally drawn by the artist for the mission, William Havell, founding member of the Society of Painters in Watercolours, who was able to sketch the Chinese countryside as the Embassy took its return route overland from Beijing to Guangzhou.

Provenance: Baron James de Rothschild (armorial book label to front pastedown & Château de Ferrières library label).

First edition; 4to, 4 engraved maps, 3 folding, 19 plates including 8 hand-coloured, after Sydenham Edwards, William Hooker and others, errata leaf, some slight offsetting and spotting, contemporary French blond calf gilt by Simier relieur du Roi (signed to spine), spine richly gilt in compartments, with black morocoo label, lettered in gilt, arms to upper board. A finely bound copy with Rothschild provenance. cf. Abbey (Travel) 537; Bastin & Brommer 134; Bobins 790; BdM I, 8; Cordier 2395; Mendelssohn I, 2.



INCLUDING VIEWS OF HONG KONG, CANTON, MACAO, NANJING, AND SHANGHAI

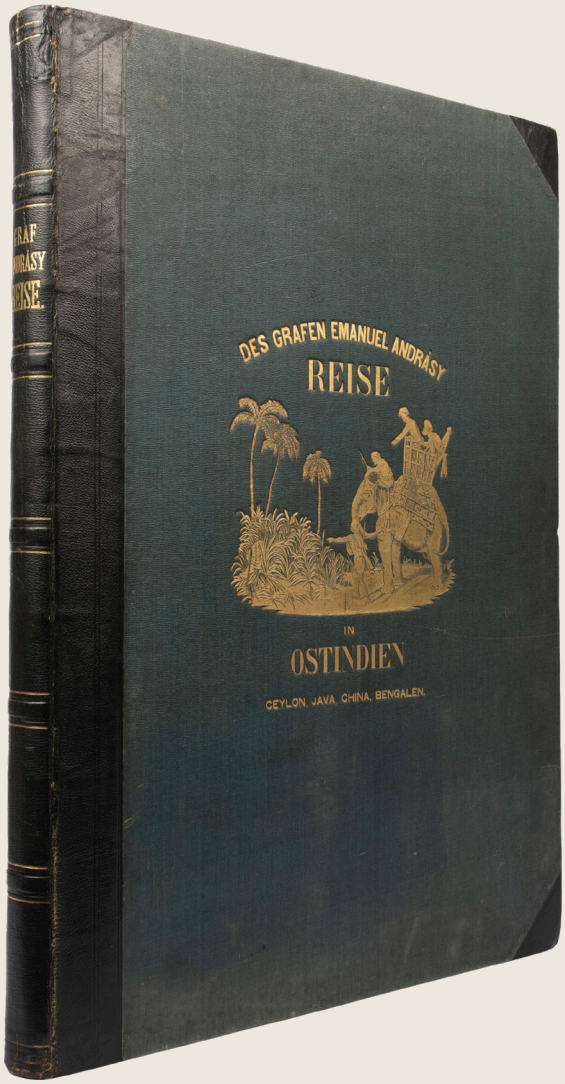
2. ALLOM, Thomas. **China: in a series of views displaying the scenery, architecture, and social habits of that ancient empire.** *London, Fisher, Son, & Co., c. 1843.*

£2,000 *[ref: 87182]*

At a time of increased interest in China, Thomas Allom (1804-1872) the noted topographical artist, presented the Western world with the most complete portrait of China and Chinese culture up to the middle of the nineteenth century. The engravings show architecture and scenic views, mainly of the South-East (Hong Kong, Canton, Macao, Nanjing, and Shanghai) but also include several images of Peking and Yehol. As well as his own observations, Allom includes some images based on the work of earlier artists such as Lieutenant Frederick White, R.M., Captain Stoddart, R.N. and R. Vaughan.

The text was by George Wright, a protestant missionary who had spent a considerable time in China. The work was a great success and went through several editions.

Four vols bound in 2, 4to, engraved title-page to each volume, 124 finely engraved steel-plates after Allom, scattered foxing, occasionally heavy, contemporary red morocco gilt, rebacked preserving spines, short split to upper joint vol. I, new labels, a good set. Cordier 80-81; Lust 363; Lowendahl 986.



PLATES OF HONG KONG AND CALCUTTA

3. ANDRASY, Graf Emanuel [Mano]. **Reise des Grafen Emanuel Andrasy in Ostindien. Ceylon, Java, China und Bengalen. Aus dem Ungarischen ubersetzt.** *Pest, Herman Geibel, 1859.*

£19,500 *[ref: 113557]*

Andrasy's *Ostindien* contains a particularly beautiful set of plates of Hong Kong and Calcutta, elephant, rhinoceros, crocodile and tiger hunting. In 1849, when the Austrian General Windischgratz occupied Budapest, Andrasy escaped and set out on a long journey, visiting Bengal, Ceylon, Java and China's coastal towns. It was this description of these travels, together with his exquisitely detailed portrayal of subjects such as wildlife and hunting, which earned him his membership of the Hungarian Academy of Sciences in 1858.

First edition; large folio (61 x 45 cm), 16 hand-coloured lithographs partly finished by hand, lithographed by Cicéri and Adams after drawings by the author, printed by Lemercier in Paris, wood-engraved illustrations in the text, contemporary black half morocco gilt over publisher's blue pictorial cloth boards gilt, spine a little worn, a very good copy. Bastin & Brommer 650; Bobins 221; Nissen ZBI, 111.

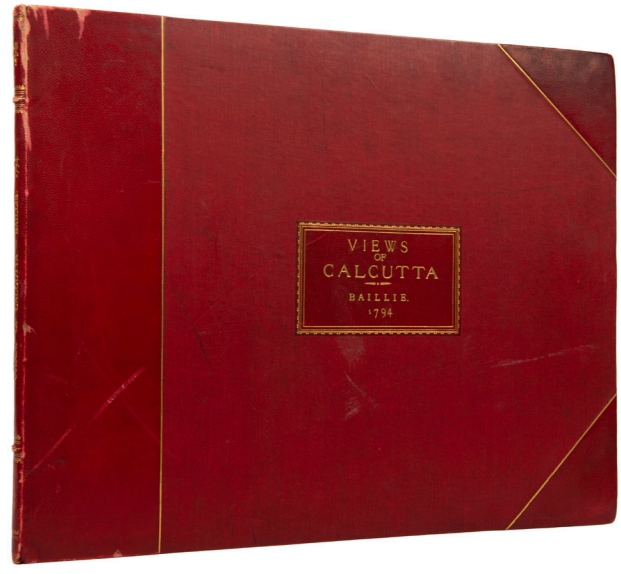
RARE VIEWS OF CALCUTTA - 12 HAND-COLOURED ETCHINGS

4. **BAILLIE, William. [Views of Calcutta].** *[Calcutta], the Artist, 1794.*

£45,000 *[ref: 113556]*

Baillie's rare complete suite of twelve views of Calcutta.

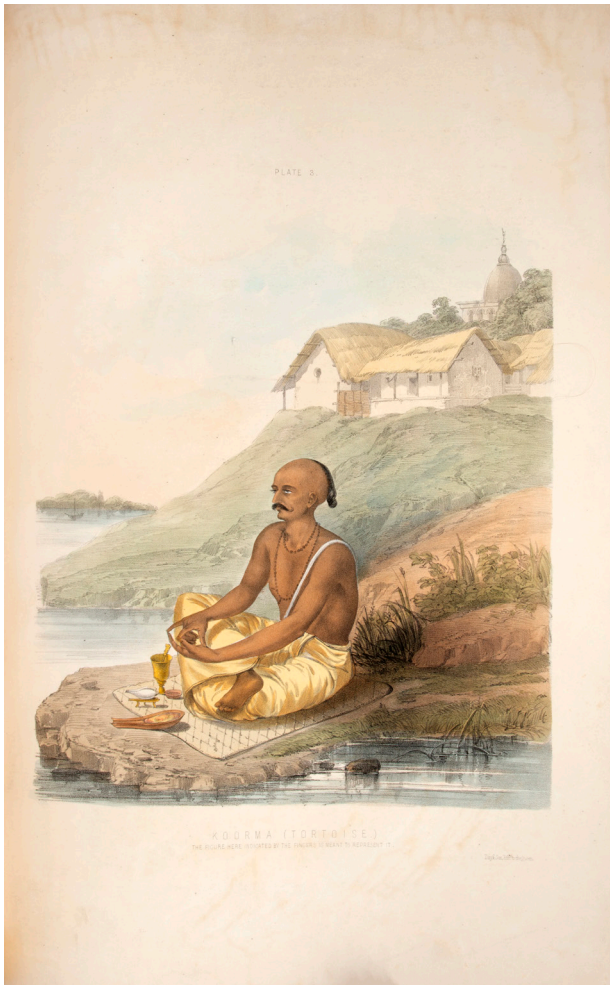
A Bengal Engineer, William Baillie was a friend and admirer of the Daniells in Calcutta. He had arrived as a Cadet in 1777 but became disillusioned with military life and resigned from the Army in 1788. He was hoping to make a living by painting and engraving. His first known engraving was dated 1791 and is a view of the new Fort George. He wrote to a friend, Ozias Humphreys, in 1793 that he was just beginning a set of twelve views of Calcutta 'which I mean to execute as near I can in the style of drawings by etching only the outline and filling in the tints with ink and staining them'.



Baillie's set of 12 prints was issued in Calcutta in 1794. They are smaller than Thomas Daniell's but were probably designed to emulate them since several prints show similar views. The originality of Baillie's set is evident however in his studies of the New Fort which depict this masterpiece of military architecture in detail. Baillie had several other projects in mind, but it was not long before first his eyesight and then his health began to fail, and he died in Calcutta in 1799 aged 46.

The subjects are: 1. View of Esplanade-Row, Calcutta, from the River to the Council-House; 2. North View of Fort William, from the Esplanade, 3. South View of the Council-House and Government-House, Calcutta; 4. View of Tank Square, Calcutta, from the East, 5. Military Orphan School, opposite to Calcutta, for the Children of private Soldiers; 6. South-East View of the New Church at Calcutta; 7. General View of Calcutta, taken near the Sluice of Fort William; 8. South-west View of Fort William; 9. North View of the Water Gate and Royal Barracks, Fort William; 10. South View of Calcutta, taken from the Glacis of Fort William; 11. North East View of the Military Orphan House, near Calcutta, for the Children of Officers; 12. View of the East Side of Tank Square, Calcutta.

Landscape folio (46 x 36.5 cm); 12 etchings with original hand-colour, good margins outside the plate mark, a couple of short marginal tears (nothing untoward), occasional minor marginal soiling, later red half morocco gilt, lettered to spine direct and to large lettering piece to upper cover, lightly rubbed, a very good set. Bobins 1411; Godrej & Rohatgi (Scenic Splendours), pp 31 & 147.



THE RITES AND RITUALS OF THE BRAHMIN

5. BELNOS, Mrs. Sophia Charlotte. The Sundhya or the daily prayers of the Brahmins. Illustrated in a series of original drawings from nature, demonstrating their attitudes and different signs and figures performed by them during the ceremonies of their morning devotions and likewise their poojas. *London, Day, 1851.*

£8,000 *[ref: 113594]*

Mrs Belnos' scarce book on the rites and rituals of the Brahmin.

'Relatively little is known about Mrs. Belnos. Her husband, Jean-Jacques Belnos, was a French miniaturist and lithographer, who had travelled to India in 1807, and established a practice in Calcutta as a painter of miniatures and portraits of the British, a business which his widow seems to have continued following his death' (De Silva, *Colonial Self-Fashioning in British India*, c.1785-1845, pp. 106-7). Abbey speculates that Mrs Belnos was Indian, but she was in fact almost certainly the daughter of William Moore, assistant surgeon in the Bengal army. This seems to be her second and last published work, following *Twenty-four Plates Illustrative of Hindoo and European Manners in Bengal*, which appeared in 1832.

First edition; large folio (56.5 x 38 cm.), lithographed title with hand-coloured vignette, and 24 hand-coloured plates, occasional light marginal soiling, modern half faux leather gilt, slipcase, a very good copy. Abbey (Travel), 477; Bobins 791; Lipperheide 1499.

FINE LITHOGRAPHIC VIEWS OF CHINA

6. BORGET, Auguste. Sketches of China and the Chinese.
London, Tilt and Bogue, 1842.

£22,500 *[ref: 112117]*

Borget's fine lithographic views of China, including five of Hong-Kong, and others relating to Macao and Canton.

The plates are remarkable for the lack of that 'feeling of superiority of the Chinese, so characteristic of accounts from the 1840s. The artist observes with a fresh eye' (Lust). An important and early record of the landscape and people of Hong Kong, Macao, and Canton. Borget, who was a pupil of Jean-Antoine Gudin and a close friend of Honoré de Balzac, journeyed around the world in 1836, travelling through South America and Hawaii before reaching the China coast in August 1838. In the autumn of 1838, fellow artist William Prinsep went sketching with Borget in Macao, remarking that he found the Frenchman's portfolio 'rich with scenes from South America, Sandwich Islands and China, and he was a pleasant fellow into the bargain.' He continued his circumnavigation in July 1839 with a visit to Manila, and then sailed for India via Singapore and the Straits of Malacca, eventually returning to Paris in the summer of 1840.

First London edition; folio; additional pictorial lithograph title dated 1842, 32 tinted lithograph views on 25 sheets by Eugene Ciceri after Borget, list of plates and 11 pages of descriptive letterpress, marginal light spotting, publisher's moiré fine ribbed cloth, rebacked brown morocco, a very good copy. Abbey (Travel), 540; Cordier I, 79-80; Lust 211.

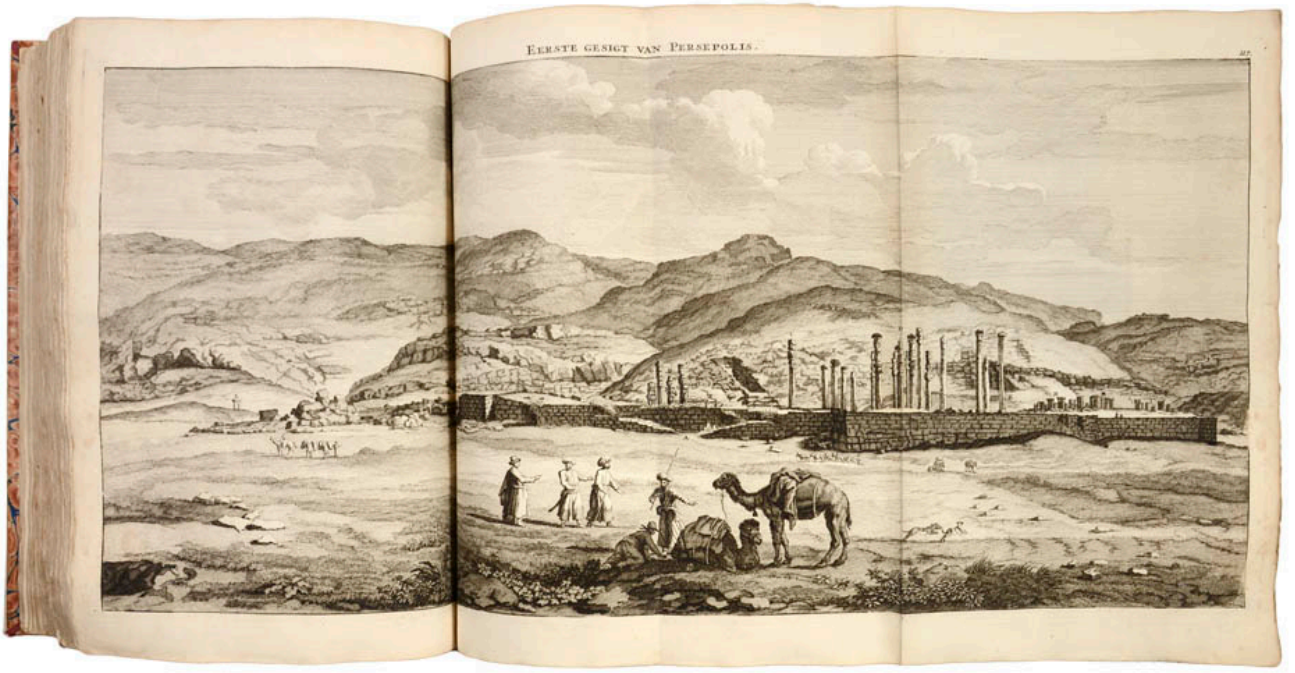
WITH 10 HAND-COLOURED AQUATINTS

7. BROUGHTON, Thomas Duer. **Letters written in a Mahratta camp during the year 1809, descriptive of the character, manners, domestic habits and religious ceremonies of the Mahrattas. With ten coloured engravings, from drawings by a native artist.** *London, Murray, 1813.*

£2,250 *[ref: 113489]*

Broughton was Commander of the Resident's Escort at the Court of Scindia. His march commenced in Agra and took in the Siege of Doonee and ended at Ajmeer. The work includes a detailed description of a Mahratta camp, a wedding ceremony etc.

First edition; 4to, [xiv], 358 pp., 10 hand-coloured aquatint plates, some offsetting from plates, contemporary half calf, marbled boards, rebacked, corners worn. inner hinges strengthened, a very good copy. Abbey (Travel), 433; Bobins 225; Tooley 114.



8. BRUIN [BRUYN], Cornelis de. Reizen over Moskovië door Persië en Indië: verrykt met driehondert kunstplaten. *Amsterdam, Wetstein et al., 1714.*

£7,500 [ref: 93888]

An exceptionally fresh copy of Le Brun's account of his trans-Asia expedition, noteworthy for its superb engraved plates, many double page, a number of them folding.

Le Bruyn, a Dutch painter, had previously made a lengthy tour to the Levant. In 1701, at the age of fifty, he undertook an extensive journey to Persia and India via Moscow, arriving in Persia in 1703. His work contains many observations on the cities, customs, flora, fauna and antiquities that he encountered, as well as the ruins of Persepolis. The observations also cover provincial Russian cities such as Arkhangelsk, Voronezh, Samara and Saratov, Armenian customs, and Islamic inscriptions, architecture and customs. The work also includes fold-out panoramas of Moscow (on three folding sheets), Isfahan (on three folding sheets), and Persepolis (on four folding sheets).

Provenance: Tony van Renterghem (ex-libris).

Second Amsterdam edition; folio (35 x 22 cm); title, [6], 472, [12] pp. index & instructions to binder, with engraved allegorical title after B. Picart, engraved portrait plate, 11 folding, 55 double-page & 40 full-page engraved plates with 260 numbered subjects & 36 engravings in text: neat marginal repair to portrait; early 20th-century half morocco over marbled boards, flat spine ruled and lettered in gilt; rubbed, upper spine slightly chipped. Cf. Lipperheide 546 (1711 first Dutch edition).

CHINA UNDER THE QING DYNASTY

9. [CHINA. Watercolour Album. Sixty-four illustrations of Chinese cultural life, its flora and avian fauna. *Circa 1800].*

£45,000 *[ref: 107536]*

A remarkable collection of sixty-four fine large-format Chinese watercolours with subjects depicting tradesmen, flowers, and images combining both birds and flowers, in an exceptional green morocco binding elaborately tooled in gilt and blind with a Celtic Cross design by the Irish bookbinder George Mullen.

Designed for the export market, the watercolours offer a fascinating glimpse into Chinese cultural life during the Imperial Qing Dynasty. Trades and occupations depicted include wok mender, fortune teller, fishmonger, tailor, woman and monkey performer, tobacco cutter, meat vendor, clog maker, silk spinner, puppet show, metal worker, lantern maker, medicine vendor, rice grinder, umbrella maker, toy maker, grocer, and embroiderer.

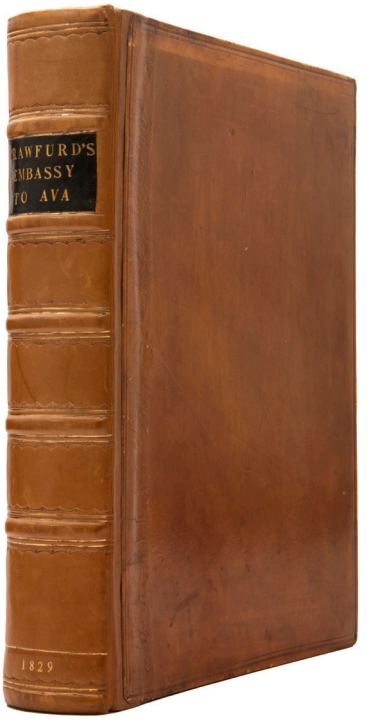
Similar paintings by the Canton (Guangzhou) artist Pu-Qúa (fl.1780-1810) formed the basis of the 60 engravings illustrating George Henry Mason's *The Costume of China* published in 1804, and John Dadley produced stipple engravings after Pu-Qúa's originals which were published by William Miller in 1799. The remainder of the album is given over to the flora and avian fauna of the far east, including Chinese golden pheasants framed within a naturalistic setting, blossom-headed parakeets, woodcocks, varieties of orchid, rose, and jasmine.

In an exceptional green morocco binding by George Mullen (fl.1800-1850) who was one of the most pre-eminent booksellers, publishers and binders operating in Ireland at the turn of the nineteenth century. From his Dublin studio he experimented with a variety of styles, using gilt and blind tooling to great effect on morocco, russia, and calf. Records show he ran a business of considerable size, counting the Marquess of Sligo among his clients. His work is identifiable here by his ticket which is neatly pasted to the upper left corner of the front free endpaper verso. Later he was joined in business by his son George, and John and Thomas Mullen are also listed as Dublin bookbinders in the directories of the time.

Watercolour album; folio (55 x 37.5 cm); 64 watercolour illustrations heightened in white featuring tradesmen (23), flowers (17), and bird and flower (24) subjects, on pith paper (sheet size: approx. 41 x 31.5 cm each) laid down on thick grey paper, tissue guards, endpapers watermarked 'B E & S 1815'; an exceptional green morocco binding by George Mullen of Dublin with his ticket, the panels elaborately tooled in gilt and blind in a Celtic Cross design, spine gilt in six compartments, all edges gilt, inside dentelles gilt, endpapers with gilt vine borders, minor rubbing to joints and extremities, internally clean throughout.

10. CRAWFURD, John Journal of an Embassy from the Governor-General of India to the courts of Siam and Cochin China; exhibiting a view of the actual state of those kingdoms. *London, Colburn, 1828.*

£5,000 *[ref: 112128]*



The narrative of Crawfurd's Embassy to Burma. In 1827, following the First Anglo-Burmese War, John Crawfurd was chosen to travel to Burma (now Myanmar) on a diplomatic mission to the court of the King. Travelling up the Irrawaddy River from Rangoon, Crawfurd recorded his journey and his time spent in Ava. While delayed due to ongoing repairs to his paddle steamer, Crawfurd began collecting natural history specimens and fossils, which he sent to London and Calcutta. Among these were remains of a mastodon. A description of the finds by William Clift and Roderick Impney Murchison is added as an appendix.

First edition; 4to, xii, 516, [ii], 89 pp., lacking half-title, with 5 aquatint plates (3 hand-coloured, 2 with sepia or grey wash), 5 lithographed plates of fossils, engraved plan, folding engraved map, wood-engraved illustrations, some light foxing to lithographed plates, map and plan, map also offset and with small hole at fold, text very clean and bright. Cordier (Indosinica), 977.

FINE PICTORIAL RECORD OF CEYLON

11. DANIELL, Samuel. A picturesque illustration of the scenery, animals, and native inhabitants of the island of Ceylon. *London, T. Bensley, 1808.*

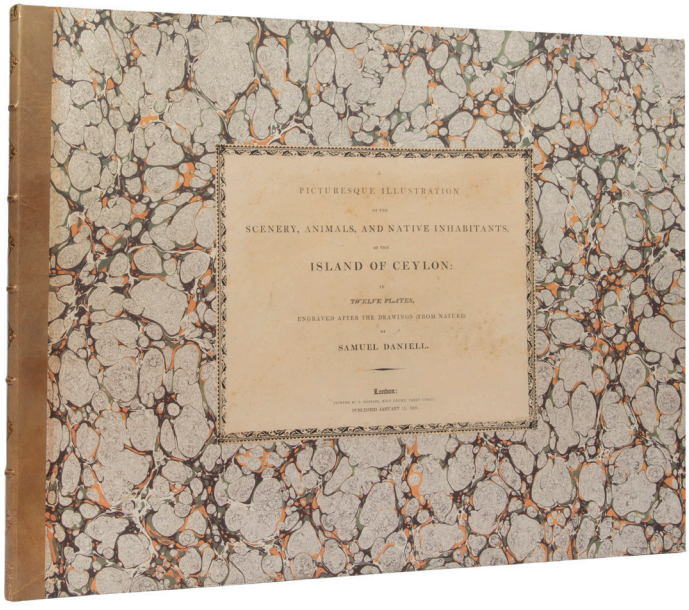
£25,000 *[ref: 113623]*

Samuel Daniell's Ceylon is the finest pictorial record of the island.

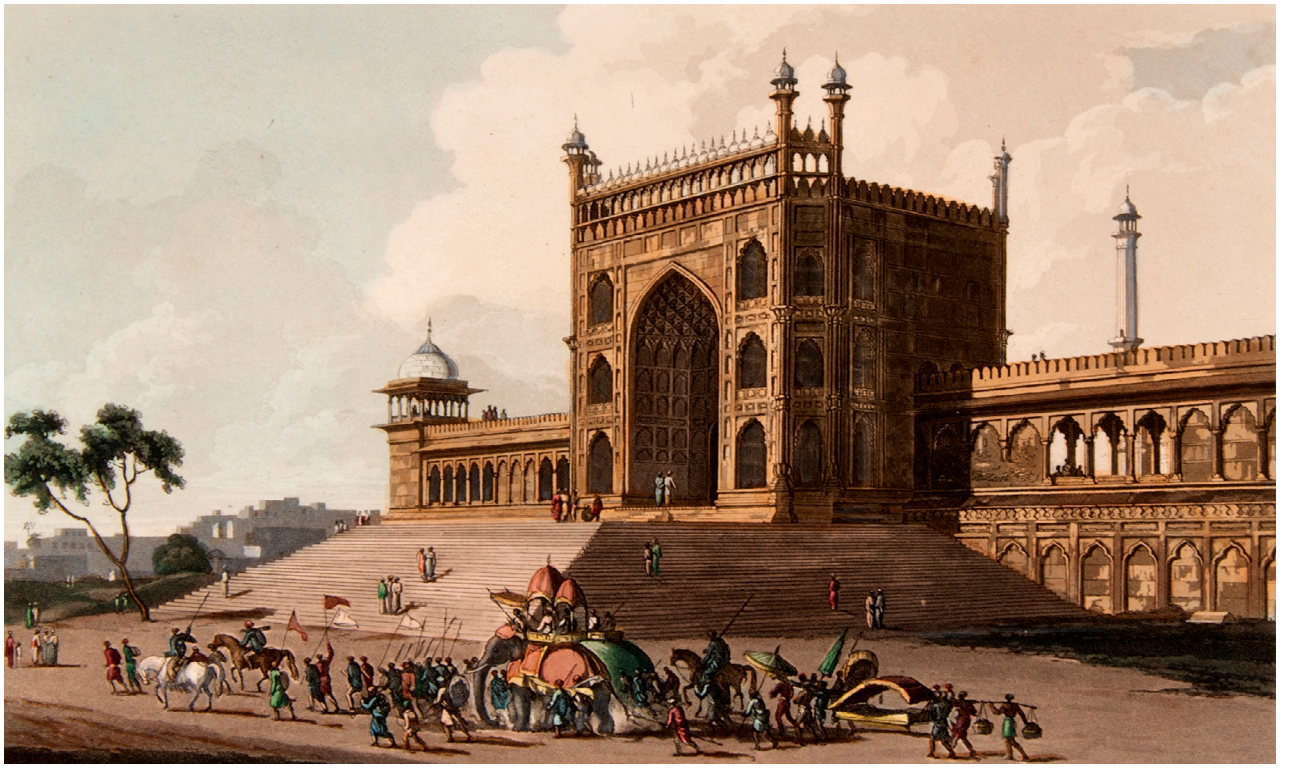
Samuel Daniell (1775-1811), the youngest of the three highly talented Daniell brothers, did not live long enough to realise his full potential. However, he left behind an impressive body of work, including his remarkable views of Ceylon. Daniell arrived in Ceylon in 1805 aboard H.M.S. *Greyhound*. A protégé of the Governor, Sir Thomas Maitland, he was appointed Secretary to the Board of Revenue and Commerce in 1806. An eccentric character, he proposed sending 'Elephants' petit toes' pickled in strong vinegar and cayenne pepper to Earl Bathurst, Secretary of State, as a delicacy.

Concerning his art, Sutton writes that he was the most inspired and original of the three Daniell brothers and that his illustrations 'are of such clarity and outstanding merit that they are sufficient to give a good idea of what Samuel might have achieved had he enjoyed a longer life.' He writes of the Ceylon volume 'it would be difficult to make a choice of the masterpiece among these plates, but for sheer beauty that of the *Spotted Antelope* should be singled out for special praise: indeed, it must surely rank among the most lovely aquatints ever published. The superb drawing of the delicate animal, its beautiful colouring, its shy gentleness silhouetted against the brilliant light greens and the deep patches of darker foliage, combine with the composition of the picture to form an exquisite engraving of unforgettable charm. Other lovely plates are those of the *Wild Boar*, with its magnificent background, and the quiet, almost unearthly beauty of the *Distant View of Trincomale*.' Sutton posits the theory that the plates were aquatinted by William Daniell in his biography of the Daniells (pp.106-107).

Generally in robust good health, Samuel ranged the jungles of Ceylon for six years, making sketches, but eventually he succumbed to illness and died at the early age of thirty five. This was the age at which his brother, Thomas, set out for India accompanied by William, to produce their masterpiece, *Oriental Scenery*, and it is impossible to say what Samuel might have achieved if he had lived longer. However, in the work he did produce 'he shows full control of his medium: his freshness of approach is apparent; his composition and colour are full of beauty; his animals are delicately drawn, his figure studies full of life and sincerity and warmth' (Sutton).



First edition; landscape folio (58 x 43 cm approx.), letterpress title and 4 text leaves, 12 plates (11 hand-coloured aquatints and one hand-coloured soft-ground etching), unsigned but probably by William Daniell after Samuel Daniell, printed on Whatman paper watermarked 1801, original blue paper-backed drab wrappers, light wear to spine, modern light calf-backed foldover box, a fine copy. Abbey (Travel), 410; Bobins 92; De Silva pp 2-23; Sutton (The Daniells Artists and Travellers), pp106-8 & II, p153; Tooley 170.



RARE HAND COLOURED COPY

12. DANIELL, Thomas & William. Oriental Scenery... Containing architecture, antiquities and landscape scenery, parts 1-5, Part 6, Hindoo Excavations in the Mountains of Ellora. *London, Free-School Press for Thomas and William Daniell, 1812-1816.*

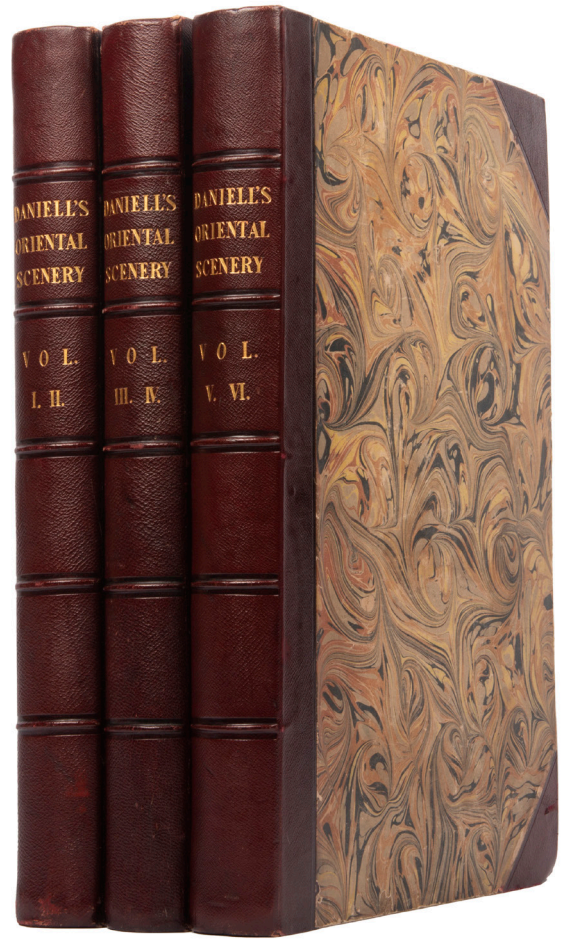
£45,000 *[ref: 113553]*

A rare hand-coloured copy of the first quarto edition of the Daniells' masterpiece. Abbey notes that only a few copies were issued with hand-coloured plates. This work contains plates carefully reduced and copied from the large folio edition, published between 1795 and 1808, under the Daniells' direction.

'[Thomas] Daniell, assisted by his nephew [William], produced his best-known work Oriental Scenery (issued in six series) of Indian views making a total of 144 hand-coloured aquatint views of India. These represent Mughal and Dravidian monuments, cityscapes and sublime views of mountains and waterfalls and formed the most extensive work of its kind, finding subscribers throughout Britain as well as in Calcutta and Madras' (*ODNB*).

Provenance: John Borthwick Esq., of Borthwick & Crookston (bookplate).

Six parts in 3 volumes, 4to (39.5 x 28 cm); 158 aquatint plates comprising (144 views all in fine original hand colour, 6 title-pages and 8 plans), text watermarked 1809; the text leaves being toned throughout, not affecting plates, 12 plates in vol. IV & 15 plates in vol. VI with small light waterstain to margin in gutter; contemporary maroon half morocco gilt, marbled sides, a fine set, the plates with clean fresh original hand-colouring. Abbey (Travel), 432; Archer p.235; Sutton 13.



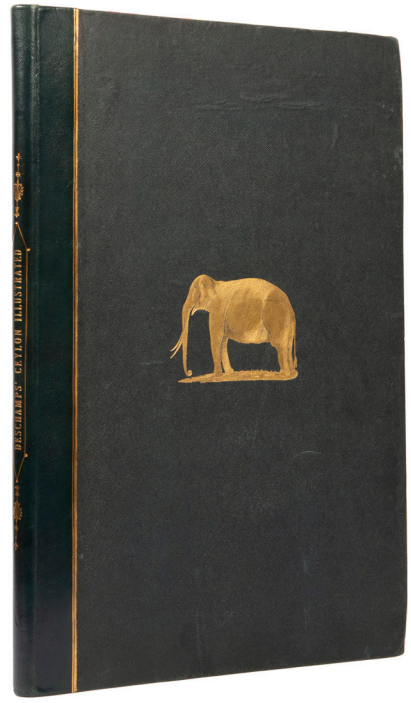
13. DESCHAMPS, JOHN. Scenery and reminiscences of Ceylon. *London, for the Author by Ackermann & Co., 1845.*

£8,500 *[ref: 113432]*

In his preface to *Scenery and Reminiscences of Ceylon*, Deschamps states that the views he has selected represent some of the most familiar scenes and objects to those who know Ceylon. He adds that he has tried to illustrate various costumes of the country where possible. The plates are accompanied by a concise history of the island from the earliest records to the British conquest from the Dutch in 1795-96 and final subjugation of the Kandyan kingdom in 1815 and 1817, with details and statistics of local interest.

Deschamps was an Adjutant in the Royal Artillery who arrived in Sri Lanka in 1828 and spent nine years on the Island.

First edition; folio (50 x 34 cm), [iv], 48 pp., original hand coloured pictorial lithographed title (neat repairs to fore-edge), 12 hand-coloured lithographed plates by Deschamps all printed on thick paper (plates 1-4 with neat marginal restoration to fore-edge outside the image area, plate 3 with long tear into image with repair but no loss), original morocco-backed pictorial cloth boards gilt, spine renewed. Abbey (Travel), 414; De Silva (Early Prints of Ceylon), pp 95-138.

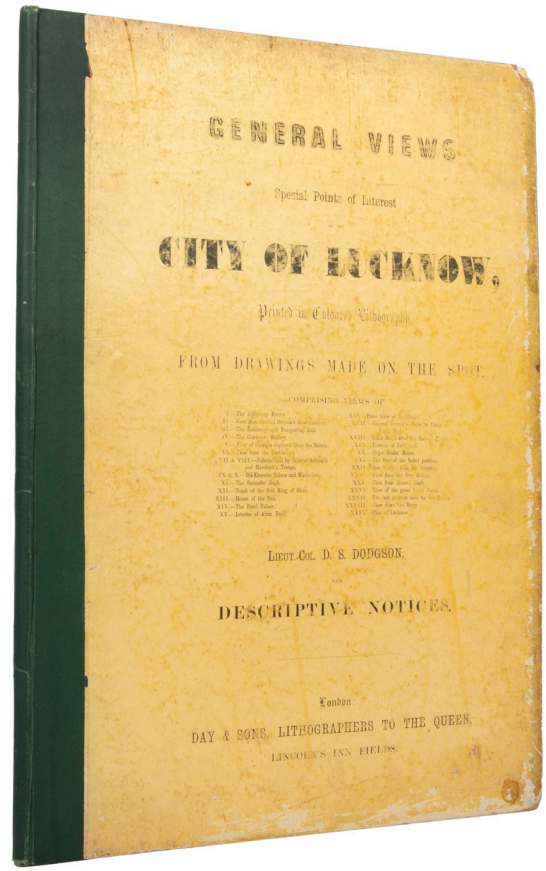


14. DODGSON, Lieut.-Col. D[avid] S[cott]. General Views and special points of interest of the city of Lucknow... *London, Day, 1860.*

£3,750 [ref: 113593]

The rebellion of 1857 produced a spate of publications, many of which were illustrated books and prints after sketches by army officers. Dodgson, of the Bengal Infantry, was assistant adjutant-general with Henry Havelock at the relief of Lucknow. The present set of lithographs show panoramic views of the city, Claude Martin's villa, the Dilkusha Palace built by Sa'adat Ali Khan, and the British residency. The Great Imambara, described by Dodgson as the architectural gem of Lucknow, is also included.

First edition; folio (55.5cm x 39.5cm. approx.), lithographed plan of Lucknow, tinted lithograph title with vignette, 27 tinted lithograph views on 11 sheets by Edmund Walker after sketches by the author, a little light spotting to title and elsewhere, green cloth-backed yellow glazed printed boards, boards rubbed, corners worn, a very good copy. Abbey (Travel), 489.


GENERAL VIEWS

Special Points of Interest

CITY OF LUCKNOW,

Printed in Colours by Lithography

FROM DRAWINGS MADE ON THE SPOT.

COMPRISING VIEWS OF

LIEUT.-COL. D. S. DODGSON,

DESCRIPTIVE NOTICES.

London:

DAY & SONS, LITHOGRAPHERS TO THE QUEEN,

LINCOLN'S INN FIELDS.

RARE HAND-COLOURED ISSUE

15. EDEN, Hon. Emily. Portraits of the princes & people of India. *London, Dickinson, 1844.*

£40,000 *[ref: 113596]*

The rare hand-coloured issue of Emily Eden's *Portraits of the Princes and People of India*. The author, Hon. Emily Eden (1797-1869), travelled out to India with her sister Fanny to visit their brother George (1st Earl of Auckland), who was Governor General from 1837 to 1842. Eden's fine portraits and textual descriptions record the Indian rulers, and often their families, with whom Lord Auckland met during his term of office as Governor-General and her work is of particular interest on account of the numerous fine portraits of notable Sikhs, including Ranjit Singh and Maharaja Shere Singh.

The first period of the sisters' stay in India was spent in Calcutta and from October 1837 to February 1840 Lord Auckland and his entourage toured through the Upper Provinces, meeting with Indian princely subjects. Amongst those encountered and portrayed by Eden during these tours were the Maharaja Sher-Singh, King of the Punjab, the Maharaja Ranjit Singh, The Raja of Nahun, the Raja of Patiala, and the Raja Hira Singh, son of the Prime Minister of the Punjab. The richness and splendour of these Indian figures and their entourages are captured by Eden, particularly in the plates relating to the bejewelled horses from the Maharaja's stable, and the elephants, dogs, hawks and hunting leopards sent to accompany Lord Auckland by the King of Oudh.

First edition; large folio, lithographic title mounted on card, 27 lithographic plates by Lowes Dickinson after Eden, printed by Charles Hullmandel, title and plates finished in contemporary hand-colour, mounted on 24 card mounts in imitation of watercolours with ink borders ruled by hand in brown or gilt, with letterpress captions on paper mounted on each verso, contemporary half brown morocco over cloth boards lettered in gilt to upper cover, light marginal discolouration and very occasional spotting, a very good copy. Bobins 237; Pal & Dehejia pp132-133; Not in Abbey.

COLLECTION OF FELICITATION SCROLLS PRESENTED TO THE GOVERNOR OF BENGAL

16. [FELICITATION SCROLLS]. Collection of five printed scrolls awarded to the Governor of Bengal. *Chittagong & Dacca, Minto Press, Chittagong & Screenath Press (item 5), 1927-1931.*

£7,500 [ref: 112681]

A unique collection of felicitation scrolls, all in fine condition, all preserved in wooden cylinders with silver(?) ends, awarded to Sir Francis Stanley Jackson, Governor of Bengal, soldier, politician and test cricketer (played twenty test matches, including playing alongside W. G. Grace in the 1899 Ashes series).

In 1927 Jackson became Governor of the Bengal Presidency in British India, at a time when the province had become the nerve centre of Indian nationalist and protest politics. The outburst against the all-white Simon commission, Gandhi's civil disobedience movement, revolutionary terrorism, and the rising tempo of peasant and labour militancy combined to pose a threat to the stability of the Raj. Jackson proceeded to meet the crisis with strong-arm methods. He amended the Bengal criminal law and Bengal emergency powers ordinance and enacted the Indian Press Emergency Powers Act, thereby empowering the administration to take action against those suspected of sedition without furnishing prior evidence. Those believed to assist terrorism 'from background' were also brought within the ambit of these laws. The police budget was substantially enhanced. Special stringent regulations were imposed on districts like Chittagong, particularly vulnerable to terrorism. (ODNB).

The British Library have a couple of examples of felicitation scrolls presented to Jackson in poor condition in their endangered archives programme.

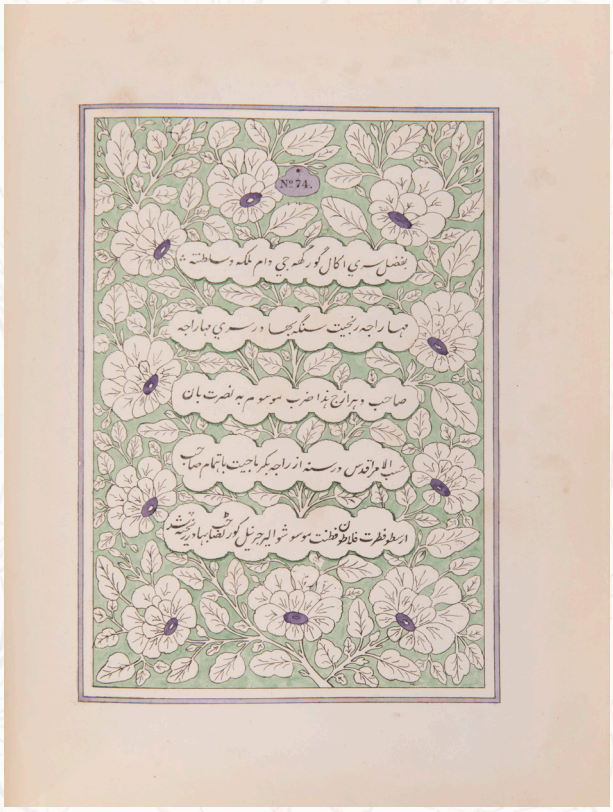
1. A printed paper 'welcoming' scroll from the 'Members of the Chittagong Association', dated August 13th 1927, fixed onto a pale blue silk backing, by the Minto Press, Chittagong, 57 x 28 cm. approx., contained in a lined black wood cylinder with engraved white meta (?Indian silver)l ends and plaque engraved with dated inscription, Original case.

2 A printed Sanskrit paper scroll from the 'Members of the Dooars Planters Association', 38 x 25 cm. approx., contained in a lined ebonised wood cylinder with white metal (? Indian silver) ends and plaque engraved with undated inscription.

3. A printed paper 'welcoming' scroll from the 'Chittagong Sanskrit College', dated August 1927, by the Minto Press, Chittagong, printed in blue, 57 x 23 cm. approx., contained in a lined ebonised wood cylinder with engraved white metal (? Indian silver)ends (lacks plaque).

4. A vellum 'welcoming' scroll from the members of the Indian Merrchants Association, Dacca, dated 15th August 1927, printed in gilt, decorative purple borders, 70 x 28.5 cm. approx., signed by the members.

5. A cream printed silk 'farewell' scroll from the "Members of the District Board of Dacca', dated August 15th 1931, signed by the Chairman, by the Screenath Press, Dacca, 63.5 x 33 cm. approx., contained in a lined wood cylinder with foliate pierced and chased white metal (? Indian silver) ends (oversized).



FIRST SIKH WAR

17. [FIRST SIKH WAR]. Inscriptions on the Seikh Guns Captured by the Army of the Sutledge 1845-46. *[Calcutta(?), circa 1847-49].*

£20,000 *[ref: 112187]*

Scarce and beautiful memento of the first Sikh War. The title-page gives the name of C. Gomeze as the designer and lithographer - probably the Christopher Gomez, of the H.C. Lithographic Press [Calcutta] whose marriage is noted in *The Asiatic Journal and Monthly Register for British and Foreign India* (1835). Authorship has sometimes been attributed to Captain Ralph Smyth of the Bengal Artillery, whose extensive research into the mechanics of the guns was published as *Plans of Ordnance Captured by the Army of the Sutledge* c.1850. Each page has a highly decorative different all-over design, mostly of a floral pattern, in which is incorporated a Persian inscription (mostly in Nastaliq script with some in Lahnda or Devanagari) taken from one of the Sikh guns captured by the British.

Symbols of Sikh military power, the canons were manufactured between 1801 and 1839 at the instigation of Maharaja Ranjit Singh, making the Sikh Khalsa Darbar Army the most modern army the East India Company ever faced in battle. The majority of the 256 guns that were captured during the conflict were melted down, however a few of the most ornate pieces were sent to Britain - some of which are still present in collections held by the Royal Arsenal, Woolwich; the Royal Hospital, Chelsea; and Dover Castle.

First edition; 4to, 64 hand-coloured lithographed plates including title signed C. Gomeze, Script and C. Gomeze Lith., all printed on recto only, interleaved throughout, title with very slight mottled staining, contemporary half morocco gilt, gilt morocco lettering label ('Inscriptions on the Captured Seikh Guns') on upper cover, contemporary half morocco, neat repairs to upper joint and spine extremities, a very good copy.

18. FRASER, James Baillie. Views in the Himala Mountains. *London, Rodwell & Martin, 1820.*

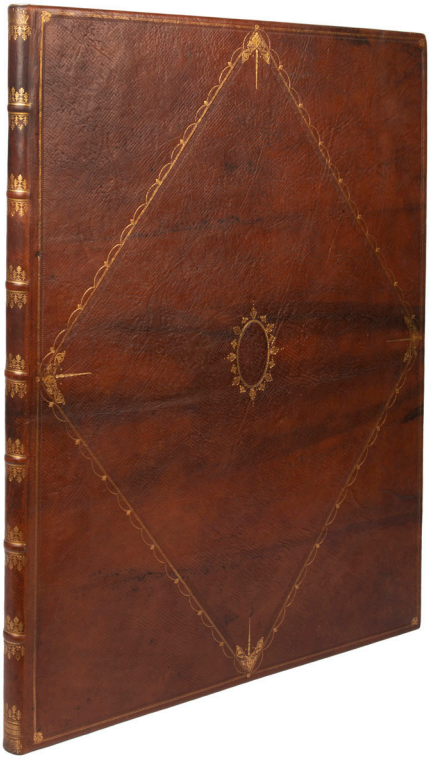
£37,500 *[ref: 113622]*

First edition of the finest illustrated work on the Himalayas.

James Baillie Fraser (1783-1856) was the eldest son of a landed Scottish family. He travelled to India and became a merchant in Calcutta in 1814. Whilst in India he studied painting under the tutelage of the eminent artist George Chinnery. He visited the Himalayas in 1815-16 where his brother was the then Political Agent to Major General Martindell. William was appointed to visit local chiefs in those parts of the Himalayas to the north-west of Garhwal and between the rivers Sutlej and Jumna in Bashahr and James went with him. While on this trip, James reputedly became the first European to reach Gangotri, the source of the Ganges.

The russia for this binding came from the *Catharina* which sailed from St Petersburg with a cargo of reindeer skins, but sank in a storm in Plymouth Sound in December 1786. The bales of leather, which had been tanned in the traditional russian way with willow bark before being curried with birch oil, were buried in the mud of the Sound preserving them for 200 years before their discovery by divers.

First edition; large folio (68 x 54 cm approx.); pictorial aquatint title, 20 fine hand-coloured aquatint plates by Robert Havell & Son after Fraser, captioned below image in grey wash banner; recently bound in full contemporary salvaged russia gilt, a fine copy. Abbey (Travel), 498; Bobins 248.



FINE COMPLETE COPY OF THE FIRST EDITION

19. GEORGI, Johan Gottlieb. Description de toutes les nations de l'empire de Russie, ou l'on expose leurs moeurs, religions, usages, habitations, habillemens et autres particularites remarquables... traduite de l'Allemand. *St. Petersbourg, Weitrecht (part 3) et Schnoor for Charles Guillaume Muller, 1776-1777.*

£14,500 *[ref: 91563]*

The captions for the engravings were printed in three languages, so that it could be placed with the text volumes of any of the three issues: French, German and Russian. The work is divided into the following sections: I. People of the Finnish tribe (25 plates), II. Tatar people (30 plates), III. Samoyed, Manchu and Eastern Siberian people (20 plates). The plate volume of this copy contains an additional 20 plates, a the fourth part - Mongolian peoples, Russians and other peoples, which was supplied with the German and Russian editions.

Johann Gottlieb Georgi (1729-1803) was a German geographer and chemist. In 1770 he began his studies at the Russian Academy of Sciences in St. Petersburg, before accompanying Peter Simon Pallas, a German zoologist and biologist, on his expedition through Siberia two years later. 'He was particularly interested in the region of the Lake Baikal. His description and mapping of this region remained one of the most accurate and significant for several decades. After his return to St. Petersburg Georgi published the observations he made during his trip. It is hard to overestimate Georgi's work. His records provided extensive and accurate ethnographical, economical, botanical and geographical descriptions of the large part of the Russian Empire.' (NDB, Neue Deutsche Biographie VI, 242).

Provenance: Bibliothek Hammer, Stockholm (ex-libris to upper pastedown); Boris Berezovskiy, 1946-2013, Russian businessman & politician.

3 vols in one, accompanied by plate vol.,; 4to (29.5 x 22.5 cm); title, [2], 108 pp.; title, [2], 228 pp.; title, [2], 164 pp., uncut, some leaves unopened; marginal water stain in vols I & III, heavier at the end; plate vol.: 25 + 75 engraved plates in fine contemporary hand-colour, with upper wrappers & index for parts I & II; modern half calf gilt over old marbled boards. Bobins 999; Colas 1224; Lipperheide 133.

DELUXE ISSUE WITH PLATES HAND-COLOURED

20. HARDINGE, Charles Stewart. Recollections of India. Part I. British India and the Punjab, [Part II. Kashmir and the Alpine Punjab]. *London, Thomas M'Lean, 1847.*

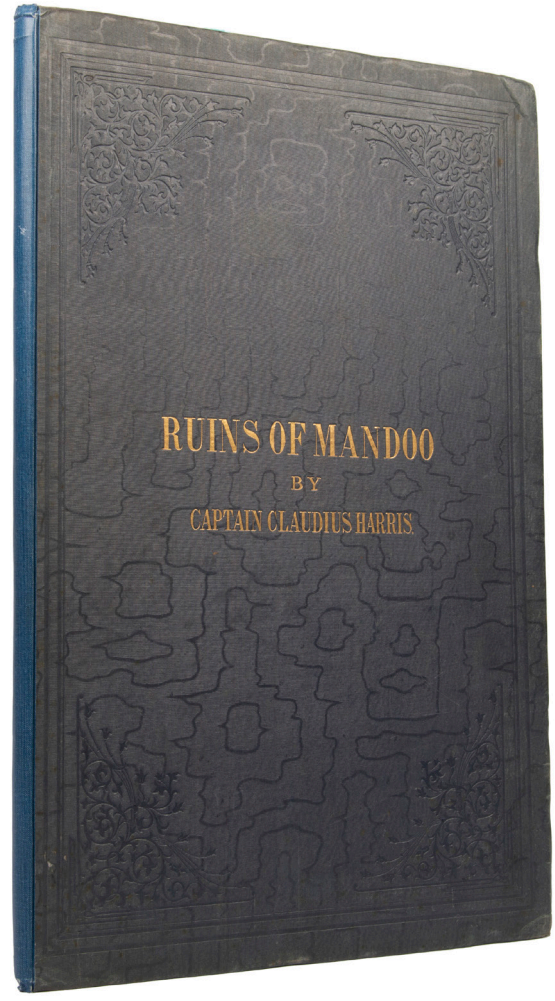
£45,000 *[ref: 113487]*

The deluxe issue of Hardinge's rare colour plate book on India. Includes important Sikh portraits of the Maharajah Dulip Singh, Rajah Lal Sing, Gulab Sing, and Sheik Imam-ud-Din Runjur Sing.

Charles Stewart was the eldest son of the first Viscount Hardinge, Governor-General of India from 1844 to 1848, and his father's secretary throughout that time. His drawings were made mostly during their official visits to various places, including Delhi and Lahore. In 1845 when the first Sikh war broke out, Charles and his father had already left Calcutta for the north. After Henry negotiated a treaty with the Sikhs at Lahore in early 1846, Charles went to Jammu and Kashmir before rejoining his father in Simla. The first part of the book contains lithographs of the Red Fort and the Jami Masjid at Agra. His scene of Delhi portrays the Red Fort and distant minarets of the Zinat-ul-Masjid along the Jumna. Several views in or near Lahore after Hardinge include the tomb at Shahdara of Emperor Jahangir, who spent much of his life in this capital.

The lithographer responsible for transferring Hardinge's sketches was yet another relative, James Duffield Harding.

First edition; folio (58 x 47 cm. approx.), DELUXE ISSUE WITH PLATES HAND-COLOURED AND MOUNTED ON CARD IN A PORTFOLIO, *2 title-pages, dedication, preface, and text bound in linen-backed wrappers as issued, 26 fine hand-coloured lithographed plates heightened with varnish, each mounted on card, occasional light foxing, original morocco-backed green cloth portfolio, large morocco lettering label to upper cover, blue ties, short tear to head of spine, a very good copy. Abbey (Travel), 472; Bobins 252; Tooley 244.*



21. HARRIS, Capt. Claudius. Ruins of Mandoo, the ancient Mahommedan capital of Malwah, in central India. *London, Day, 1860.*

£6,500 *[ref: 113555]*

Captain Harris (1826-62) served in the 8th Madras Light Cavalry between 1845 and 1860, becoming a captain in 1858. When his regiment was posted to Mhow, he visited Mandu (about 50 miles away) in April 1852. Mandu had flourished under the Muslim ruler, Hushang Shah, after he transferred his capital from Dhar in the early fifteenth century. Hushang Shah built mosques, palaces, tombs and tanks within fortified walls. Harris' set of views contains the Delhi Gate, one of Mandu's main entrances, the mosque and marble mausoleum of Hushang Shah, and the village. Another lithograph shows the Jahz-Mahal, which, as Harris explained bears the name of the 'Water Palace.' *Mandoo* is a fine example of the way in which, after the tours of Hodges and the Daniells, landscape artists increasingly sketched more remote regions, thus increasing the interest of the public in the Indian subcontinent.

First edition; folio (51 x 33 cm), title-page, 3-page historical sketch, preface with list of plates on verso, descriptive letterpress for each plate, 6 tinted lithographs by Jacques Guiand after sketches by the author, original blue moirè blind-stamped cloth gilt, rebacked, corners bumped, plates clean and fresh, a very good copy. Abbey (Travel), 490; Bobins 253.

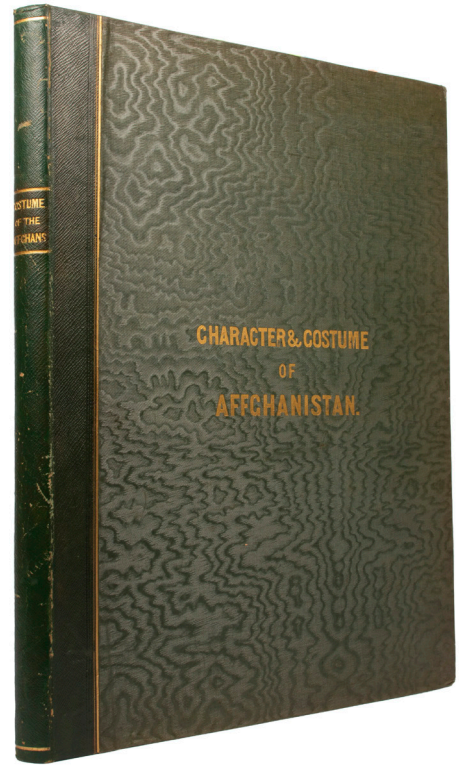
SCARCEST OF THE GREAT ILLUSTRATED BOOKS ON AFGHANISTAN

22. **HART, Capt. Lockyer Willis. Character & costumes of Afghaunistan.** *London, Henry Graves and Company, 1843.*

£12,500 *[ref: 113551]*

The scarcest of the great illustrated books on Afghanistan, *Character & Costumes of Afghaunistan* by Captain Hart, a member of the 22nd Regiment Bombay Infantry, was a continuation of *Sketches of Afghaunistan* by James Atkinson. Among the many fine plates are views of the Khyber Pass, Kabul, Kandahar, the plain outside Bagram, Jalalabad; portraits of Dost Mohamed Khan (1793-1863), his retinue, the Emir's nephew on horseback, many tribal leaders and officials; and scenes of urban life such as a 'string of blind beggars,' a sherbet stall, and a kebab shop.

First edition; large folio (55 x 38 cm), pictorial lithographed title & 26 lithographed plates in old hand colour by Charles Haghe after Hart, hand-coloured map of Sinde and Afghanistan with engraved dedication to recto and the rare list of plates, printed in blue, 2 pages ads at end in blue, original tissue guards (1 with slight damage), original green morocco-backed moiré cloth, lettered in gilt to spine and upper cover, lightly rubbed, a fine copy with the plates clean and fresh. Abbey (Travel), 511; Bobins 254; Colas 1380.



COMMODORE PERRY'S EXPEDITION TO JAPAN

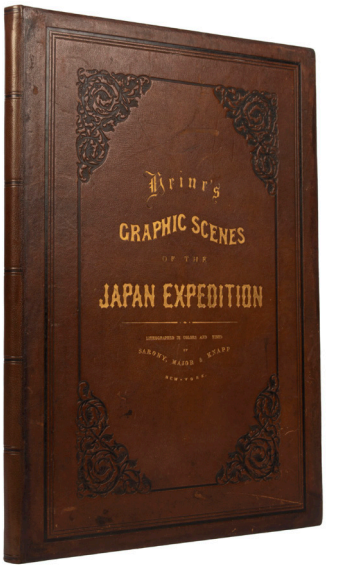
23. HEINE, William. Graphic scenes in the Japan expedition. *New York, G.P. Putnam and Co., 1856.*

£10,000 *[ref: 113595]*

An important work recording Commodore Perry's expedition to Japan.

William Heine was the official artist on Commodore Matthew Perry's expedition to Japan in 1853 to 1854. On returning to the United States, he produced several series of prints commemorating the trip. A group of six elephant-folio prints appeared in 1855, and the following year the present volume was issued in a smaller format, with different images, and with explanatory text. Both projects employed the New York lithographic firm of Sarony, among the best lithographers in the United States at that time.

'As artistic productions, the pictures speak for themselves... none superior to them have been executed in the United States, and they have no cause to shun comparison with some of the best productions of Europe' (Introduction). Copies were produced tinted on regular paper and in deluxe format as here.



Bennett describes the plates as "many times finer than those in the regular account of the Perry expedition'. His remarks on the work's great rarity are confirmed by its absence from both of Cordier's Japanese bibliographies. The plates are numbered and titled as follows: [1. portrait of Perry]; 2. Macao from Penha Hill; 3. Whampoa Pagoda; 4. Old China Street, Canton; 5. Kung-kwa at On-na, Lew-Chew; 6. Mia or road side chapel at Yokuhama; 7. Temple of Ben-teng in the harbor of Simoda; 8. Street and bridge at Simoda; 9. Temple of the Ha-tshu Man-ya-tshu-ro at Simoda; 10. Grave yard at Simoda Dio Zenge.

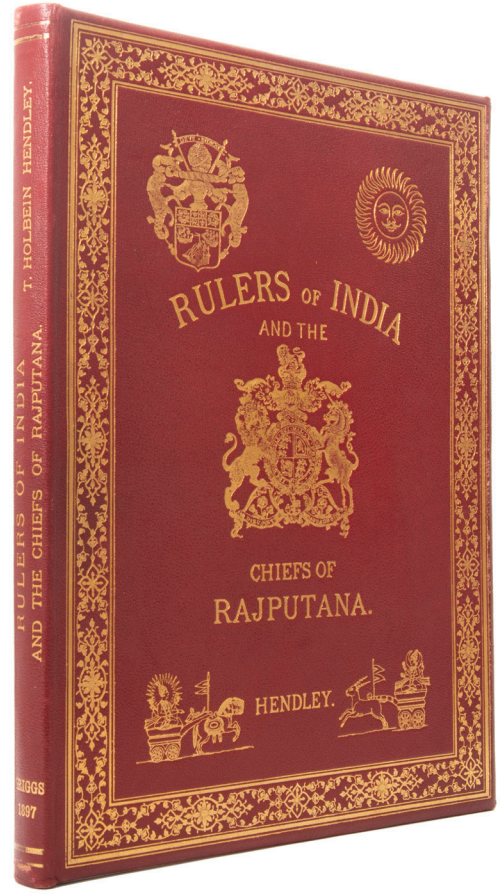
First edition, THE DELUXE ISSUE; folio (52.5 x 37 cm); 10 lithographic prints including one tinted portrait of Perry from a daguerreotype by P. Haas, and 9 views by Heine, some printed in colours, some with hand finishing, all on india paper mounted on card, all printed by Sarony & Co., publisher's full embossed brown morocco gilt, rebacked, all edges gilt, modern morocco-backed foldover box, a fine copy. Bennett 53; Bobins 291; McGrath (American Color Plate Books), 123.

24. HENDLEY, Thomas Holbein. The rulers of India and the chiefs of Rajputana. *London, Griggs, 1897.*

£5,000 *[ref: 112755]*

Hendley depicts the rulers of India from the end of the sixteenth to the nineteenth century, starting with the portrait of emperor Akbar, the founder of the Mughal Empire. Hendley worked in a number of positions in India including the Medical Service and the foreign Department.

First edition; folio (38 x 28 cm. approx.), [viii], 42, [xxx](printed on versos only)pp., coloured frontispiece portrait of Queen Victoria, 7 monochrome plates of British rulers etc. (4 showing multiple subjects), 18 plates of Indian rulers of which 17 chromolithographed, all showing multiple subjects, original red cloth gilt, upper cover slightly bowed, a very god copy.



IMPORTANT EARLY
ICONOGRAPHY OF JAKARTA

25. HEYDT [AKA HEIJDT], JOHANN WOLFGANG. Allerneuester Geographisch- und Topographischer Schau-Platz von Africa und Ost-Indien oder Ausführliche und Wahrhafte Vorstellung und Beschreibung von den Wichtigsten der Holländisch-Ost-Indischen Compagnie in Africa und Asia zugehörigen Ländere, Küsten und Insulten in accuraten See- und Land-Karten. *Nuremberg, Johann Carl Tetschner, Willhermsdorff [and] Homaenischen Erben, 1744.*

£7,500 *[ref: 111525]*

Heydt's *Ost-Indien* provides us with an extensive and important work with regard to the town planning and general topography of Jakarta in the first half of the eighteenth century. Heydt describes the main factories, settlements and stations of the Netherlands East India Company (VOC) in Africa and Asia, at Jakarta [Batavia], Colombo, Malacca, the Molluccas, Japan, and the Cape. The maps include a twin-hemisphere World map, the East Indies [with northern Australia], Sri Lanka and Greenland. The views include scenes and interiors at Jakarta, Colombo, Malacca and the settlement at Deshima in Japan.

Heydt, born in Amboina in 1702 to German parents, joined the VOC in 1733, spending two years in Ceylon before going to Indonesia. In 1737 he became the architect and draughtsman of the Company. In this capacity he made numerous drawings of Jakarta and West Java. He retired to Europe after resigning from the VOC in 1740 on health grounds.

Landscape folio (33 x 39 cm); [20], 346, [4] pp., 115 engraved plates (plate 62, plan of Colombo, hand-coloured) including five maps, by J.M. Seeligman, A. Hoffer, J.G. Puscher, and J.C. Berndt after Heydt, bound without the frontispiece found in some copies, a little browned as usual, more so at beginning and end, contemporary vellum, morocco label, covers a bit marked, overall a very good copy. Landwehr (VOC), 469; Mendelssohn (South African Bibliography) I, 709.

BEIRUIT TO BEIJING - THE CITROEN CENTRAL ASIA EXPEDITION

26. IACOVLEFF, Alexandre [YAKOVLEV, Aleksandr]. Dessins et peintures d'Asie. Exécutés au cours de l'Expedition Citroen Centre-Asie. Troisième mission G.-M. Haarrdt - L. Audouin-Dubreuil. *Paris, Jules Meynel, [1934].*

£7,500 [ref: 95395]

Finely produced portfolio of illustrations by the official artist of the Citroen Central Asia Expedition, capturing the peoples and landscapes of Persia, Turkistan, Afghanistan and Mongolia.

The third Citroen mission, The Yellow Cruise, took place between April 1931 and February 1932. This motorised expedition followed Citroen's previous successful mission across the Sahara and The Black Cruise in Central Africa. This time the route went across Asia from Beirut to Beijing, amounting to 13,000 km. It was the first time anyone had driven a car in the Himalayas and the convoy also set the world altitude record for cars - 4208m - in the process.

Yakovlev produced a captivating record of the peoples he saw on the route, including Persians, Mongolians, Kyrghyzs and Afghans. By the artist's own admission, it was the interesting characters in traditional attire that he most enjoyed drawing, especially those with distinctive head-dresses. Yakovlev was particularly fascinated with the Baghdadi Kurds, a people whose proud and dignified air Yakovlev found very attractive: 'If I hadn't known that the Baghdadi Kurds who came to pose for me were just porters handling supplies for the expedition,' Yakovlev wrote, 'I could easily have mistaken them for descendants of the princes of One Thousand and One Nights' (A.Yakovlev, *Putevye zapiski o puteshestvii po Azii v ekspeditsii avtomobil'nogo obshchestva 'Sitroen'*, 25 April 1931).

Born in St Petersburg in 1887, Yakovlev showed a prodigious talent as a draftsman and artist from a young age. He studied at the Imperial Academy of Arts and was awarded the status of Artist under the Tsarist regime in 1913, followed by a scholarship to study abroad. It was the start of a lifetime of travels. He and a fellow artist headed for Italy, then Spain. Their modernist-influenced exhibitions back in St Petersburg were met with mixed reactions. Nevertheless, Yakovlev won another scholarship, from 1917-1919, to the Far East, and travelled to Mongolia, China and Japan. He returned to Paris and took French citizenship.

By the time of *La Croisiere Noire* in 1924 Yakovlev had become an expert at painting on the spot in difficult conditions. He returned to Paris with his work and proceeded to produce prints and limited edition publications as well as a celebrated exhibition. Yakovlev was presented with a Legion of Honour by the French Government in 1926.

Limited edition, number 33 of 500 copies; folio (39 x 29 cm). Suite of 50 colour plates with 'Croquis de route et notes de voyages' in a separate volume. Original card folder; some light soiling and spotting.

25 HAND-COLOURED LITHOGRAPHS

27. JACKSON, Sir Keith Alexander. Views in Affghaunistaun &c.&c.&c. from sketches taken during the campaign of the army of the Indus. *London, W.H. Allen & T. M'Lean, 1841.*

£8,500 *[ref: 87966]*

Rare. In 1839 the Army of the Indus, including Sir Keith Jackson (1798-1843) of the 4th Light Dragoons, sought to replace the pro-Russian Emir of Kabul, Dost Mohammad Khan, with the pro-British Shah Shuja. With the Khyber Pass deemed too dangerous as a means of entering Afghanistan, the Bolan Pass was forced with the objective of capturing both Kandahar and Ghazni en route to Kabul (where Shah Shuja was to be installed at the palace of Bala Hissar). The plates, two of which differ in title to those detailed in Abbey illustrate this campaign.

First edition; folio (36.7 x 27 cm), lithographed portrait, lithographed title with hand-coloured vignette, dedication, single-page map, 25 hand-coloured lithographed plates, occasional spotting, presentation inscription, contemporary half morocco, lightly rubbed. Abbey (Travel), 506; Bobins 259.

BOTFIELD COPY, SUPERBLY BOUND

28. MALPIERE, D. Bazin de. La Chine. Moeurs, usages, costumes, arts et metiers. *Paris, Firmin Didot, 1825-1827.*

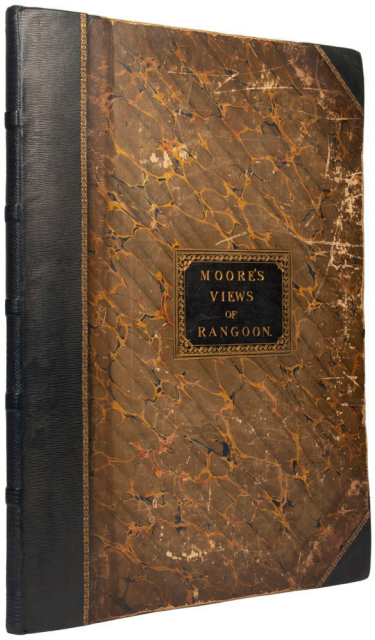
£17,500 *[ref: 113552]*

Rare. A superbly bound copy of *La Chine* by Malpiere, a work which is seldom found complete, and which consists 'of a huge collection of attractively lithographed copies of scenes from Chinese life of the mid-Ch'ing period' (Lust).

Issued in 30 parts, each containing 6 hand-coloured lithographic plates, copied from the engraved plates in William Alexander's Picturesque representations of the dress and manners of the Chinese. In calling for 97 rather than 96 plates in volume II, Colas appears to be including the illustration 'L'union des sarcelles,' which is included on the plate list. In this copy, the plate 'L'hommage des Sarcelles', which accompanies the music, has no descriptive text, making the unnumbered leaves of text 94 in total rather than 95 as called for by Lipperheide or 96 by Colas.

Provenance: Beriah Botfield (Longleat sale, Christie's, 13 June 2002).

First edition; 2 volumes, 4to (34.5 x 24.7 cm.). 2 hand-coloured lithographed titles, 179 hand-coloured lithographed plates, including a hand-coloured plan of Peking, 4 leaves of engraved music in vol. 2 with a hand-coloured title illustration: some spotting and browning as usual, 3 plates in vol. II with large splash marks; contemporary 19th-century morocco gilt, covers panelled with foliate roll-tool borders gilt, spines gilt in compartments, morocco lettering-pieces, gilt edges; spines sunned, a fine set. Colas 1957; Cordier (Sinica) I, 69; Lipperheide 1532; Lust 60.



FROM THE LIBRARY OF A PROTAGONIST IN THE WAR

29. MOORE, Lieut. Joseph. **Eighteen views taken at & near Rangoon [with] MARRYAT, Frederick. Six plates illustrative of the combined operations in the Birman Empire.** *London, Clay, 1825-1826.*

£17,500 *[ref: 113613]*

Moore's views of Rangoon constitute the finest depiction of events during the first Burmese War. This copy comes from the library of John Ravenshaw, a Director of the East India Company (and later Chairman) at the time of the incursion into Burma.

By the early nineteenth century, the British were firmly established as the masters of India, and following Burmese excursions on its north-eastern frontier, the East India Company declared war on Burma in February 1824. This led to a full-scale seaborne assault on Rangoon, with 11,000 troops, which the EIC (East India Company) army found largely abandoned by its inhabitants. Over the two-year course of the war, both sides suffered huge casualties - on the British and Indian side alone some 40,000 troops were killed, and losses on the Burmese side were even more considerable. The Burmese were eventually defeated and forced to cede territory and pay a huge indemnity to the EIC. Thus began the process which would lead to Burma's annexation by the British Empire in 1889.

The present series of images begins in May 1824, with the first plate showing British vessels preparing to set sail from the Harbour of Port Cornwallis on the Island of Andaman (off the Northeast coast of India). This is followed by the British landing at Rangoon, the storming of various stockades and forts around the city, the capture of a Burman gilt war boat, and naval battles involving dozens of ships. Interspersed with these military spectacles are more traditional scenic views of the country's landscape and pagodas especially the Shwedagon Pagoda (called the Great Dagon Pagoda in the present work), the most sacred Buddhist site in the country.

While Sadlier distinguishes first and second issue points within the first edition based mainly on the presence of the word Proof on various plates, Abbey asserts that it does not seem that the appearance or non-appearance of the word Proof can be made into an issue point, and, in fact, it seems that all the plate differences must be described as states, not issues. Two smaller text booklets were printed separately to accompany the series, but, as Tooley notes, they are rarely present, and each series can be considered complete in and of itself without the text.

Provenance: John Goldsborough Ravenshaw (armorial book label).

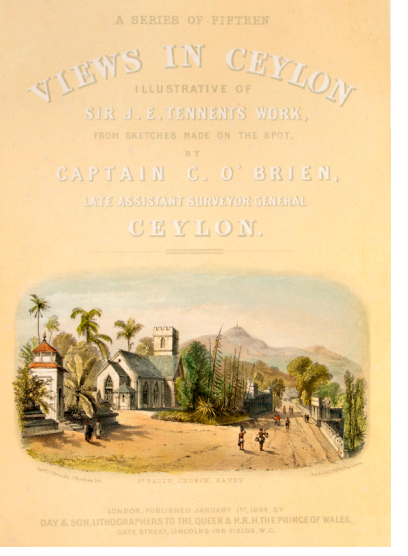
First edition; folio (53 x 39 cm), 2 works bound in 1 vol., four leaves of lithographic facsimile reproducing manuscript subscribers list and the complete set of 24 fine hand coloured aquatint plates by G. Hunt, H. Pyall, T. Fielding, and Reeve jnr., after J. Moore, F. Marryat, and Capt. Thornton, 3 plates marked Proof in lower right margin, engraved Subscribers leaf with large mezzotint vignette by J. Bromley after Thomas Stothard loosely tipped-in from a smaller copy, bound without the engraved title and the lithographic section title to second series, contemporary half morocco over marbled boards, large lettering piece to upper cover, neatly rebacked and recornered, edges worn, plates clean and fresh, a very good copy. Abbey (Travel), 404; Bobins 299; Sadleir 1610 & 1610a; Tooley 334.

30. O'BRIEN, Captain C. A series of fifteen views of Ceylon illustrative of Sir J.E. Tennent's work, from sketches made on the spot. *London, Day, 1864.*

£5,000 *[ref: 113591]*

A copy of the first edition of O'Brien's *Ceylon* with later hand-colouring. O'Brien was employed as Assistant Surveyor in Ceylon, a position which gave him ample opportunity to collect information and make studies for this book. His manner of working was legendary: R.W. Jenkins in *Ceylon in the Fifties and Eighties* (1886) notes that 'with his famous 'magazine' or huge flasks of raw brandy over one shoulder, and another flask over the other shoulder for the drinking mixture (with water), a tin of sardines and some biscuits in his pocket, he did many a good day's work at a good old age'.

The views are as follows: St. Paul's Church, Kandy (title); Town and lake of Kandy; The Malagawa temple, Kandy; Thuparamaya Dagoba; Ruins at Pallanarrua; Adam's Peak from the Ambogammoa road at Pusbage; Adam's Peak from the Yatteantotte road; Ferry on the road from Manaar to Colombo; The Talipat in flower; Group of palms at the entrance to the Royal Botanic Gardens, Paradinia; Peacock Hill coffee estate - Gampola in the distance; Falls at Rangbodde; Nuera Ellia; Oovah country and Happotella; Fort and harbour of Colombo; Fort of Galle, from Peninsular and Oriental Company's station on Closenberg island. The work referred to in the title of this book is Sir James Emerson Tennent's *Ceylon* (1859), which is quoted extensively.



Provenance: John Weatherstone, Matale, Ceylon (pencil ownership inscription).

First edition; folio (53.5 x 36.5 cm), hand-coloured lithographed title with vignette, dedication leaf, 15 later hand-coloured lithographed plates by Needham after O'Brien, each with accompanying text leaf, list of plates, edge of dedication leaf repaired; light wear to margins and a few repairs). Publisher's reddish-brown cloth, upper cover lettered in gilt, rebacked, new endpapers, some leaves sprung. De Silva, Early Prints of Ceylon, p. 225ff.

31. OGAWA, Kazuma Shinkoku Peking Kojo Shashincho - Photographs of Palace Buildings of Peking: Compiled by the Imperial Museum of Tokyo. [With] Decoration of the Palace Buildings of Peking. *Tokyo, Ogawa Kazumasa Shuppanbu, 1906.*

£25,000 *[ref: 98298]*

Produced by the Commission sent to Beijing by the Imperial University of Tokyo shortly after the Boxer Rebellion to investigate the layout and decoration of the Palace Buildings in the Forbidden City. It is the first photographic survey of the Forbidden City which had hitherto been inaccessible to the outside world. Ogawa Kazuma (1860-1929) the best publisher of collotype books in Japan, photographed and produced the superb, large-size plates. The famous architectural scholar Ito Chuta (1867-1954) oversaw this project and was given unprecedented access to the palaces. This set is the de-luxe issue with embroidered silk bindings in wooden boxes. It is uniformly bound and it is rare to find both publications together.

'These pictures, numbering above 170 in all, form such a comprehensive set that all the important views and edifices within the city are represented therein. In view of their rare value as materials for architectural study, especially on account of the secrecy with which all the Palace grounds are jealously kept from public sight, we have given our permission to Mr. Ogawa to publish the with accompanying explanatory notes in Japanese, Chinese, and English' (Preface to *Photographs of Palace Buildings of Peking*).

'In 1901, when Peking was occupied and garrisoned by the Allied Forces during the Boxers' Trouble, we despatched there a commission consisting of Assist. Professor Ito Chiuta, Kogaku-hakushi, of the College; Tsuchiya Jiun-ichi, Kogakushi, Member of the University Hall; Assist. Expert Okuyama Tsunegoro of the College; and Photographer Ogawa Kazumasa; with the instructions to prosecute architectural and decorative investigations of the buildings in the Forbidden City and other Palace Grounds; in which undertaking we were afforded an aid by the Imperial Museum of Tokyo in the form of a contribution towards the funds for the expenses of photographs' (Preface to *Decoration of Palace Buildings of Peking*).

First edition, the deluxe issue; 2 vols, large folio; no. 182 of 500 copies; 172 large lithograph plates with tissue guards including three folding panoramas; original embroidered silk portfolio, separate volume of text in English, Chinese and Japanese (original cream wrappers); Decoration of the Palace Buildings of Peking: no 192 of an edition limited to 1000 copies; 80 large lithograph plates (20 hand-coloured) including 2 large folding maps, together with 2 volumes of text, original cream wrappers, text in English and Japanese; original embroidered silk portfolio. [viii], 57(English text) pp.; [viii], 42(Japanese text) pp. Both works close to fine copies in the original wooden boxes.

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乾清宮

THE CH'IEN-CH

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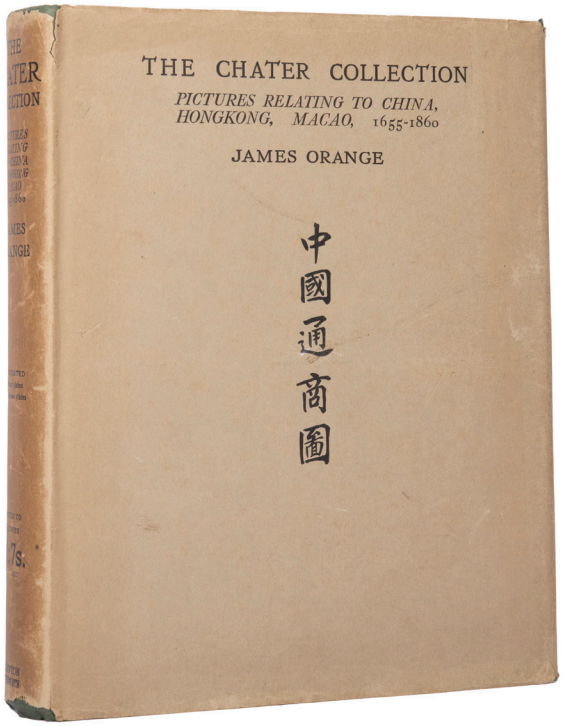
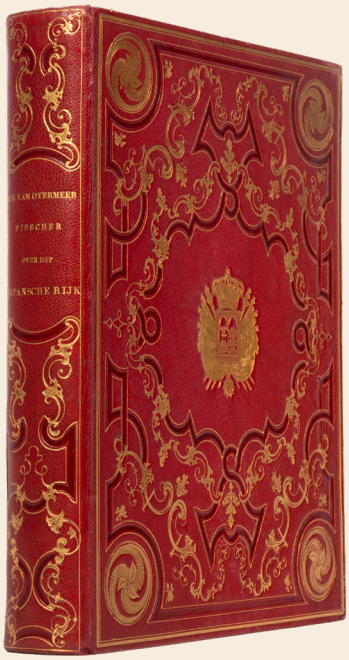


32. ORANGE, James. The Chater collection pictures relating to China, hong Kong, Macao, 1655-1860. *London, Thornton Butterworth, 1924.*

£2,500 *[ref: 113914]*

A fine copy of James Orange's catalogue of the Chater collection. Originally formed by Wyndham Law, the collection was acquired by Sir Catchick Chater through the auspices of James Orange. Consisting of some 430 oil and other paintings and engravings, it provides a fine pictorial record of South China through the ages.

First edition; 4to, one of 750 numbered copies, this copy out of series. 528 pp, errata slip, portrait frontispiece, profusely illustrated with photographic plates, original green cloth gilt, original dust-wrapper (light wear to spine extremities), top edge gilt, a fine copy.



FROM THE LIBRARY OF THE LAST FRENCH QUEEN

33. OVERMEER FISSCHER, J.F. van. Bijdrage tot de kennis van het Japansche Rijk. *Amsterdam, J. Muller, 1833.*

£25,000 *[ref: 113482]*

A superb copy with royal provenance of van O. Fisscher's survey of Japan. van O. Fisscher worked in Japan from 1820 to 1829 as a Dutch factory employee at Deshima. In 1822, he accompanied the chief of the Dutch factory Jan Cook Blomhoff (1779-1835) on a journey to appear at the court in Edo. The book covers a broad range of research on Japan and was compiled after J. F. van O. Fisscher returned home, based on his observations and the materials he collected. There are chapters on the geography of the country, sciences, art, religion, the art of war, flora and fauna, domestic life and costume, etc. The high-quality colour plates provide a fine representation of Japanese costume, life and culture.

Born Maria Amalia of Naples and Sicily in 1782 (died 1866), she was niece of Marie Antoinette, and as Marie Amalie was Queen consort to Louis Philippe, King of the French, known as the Citizen King. She was the last Queen of France.

Provenance: Marie Amelie, Queen of the French (arms to upper cover, stamp of the Bibliotheque de la Palais Royal).

First edition; 4to, x, 320 pp. 15 hand-coloured lithographs, contemporary crimson morocco, richly decorated in gilt and blind, covers with outer gilt chain panel with gilt arms of Queen Marie-Amelie to upper cover and central rectangular panel with gilt floral tools to rear, spine gilt-lettered direct and decorated in gilt, all edges gilt, cream watered silk doublures, a fine copy. Bobins 300; Cordier, 490; Landwehr (Dutch Books with Colour Plates), 385; Tiele, 357.

Foeke *en* **Senno**, *het eerste Japansche menschenpaar, benevens eene voorstelling van de* **Wind-** *en* **Dondergoden**, *alsmede van het keizerlijk Wapen, door den Kraanvogel, of het zinnebeeld des Geluks, beschermd.*

WITH SKETCHES FROM THE FRENCH GRANDS VOYAGES

34. PARIS, François-Edmond. Essai sur la construction navale des peuples extra-européens ou Collection des navires et pirogues construits par les habitants de l'Asie, de la Malaisie, du grand Océan et de l'Amérique... pendant les voyages autour du monde de l'Astrolabe, la Favorite et l'Artémise. *Paris, Arthus Bertrand, 1841.*

£20,000 *[ref: 111755]*

Paris' comprehensive survey of sailing vessels and a valuable contribution to preserving the artifacts of the maritime cultures of the world. François-Edmond Pâris (1806–1893) was a French admiral, notable for his contribution to naval engineering during the rise of the steam, and for his role in organising the *Musée national de la Marine*.

The present illustrations are the result of sketches made on three expeditions: the famous circumnavigation of the *Astrolabe* under Jules d'Urville Durmont (1790-1842) from 1826 to 1829; the scientific expedition around the world, aboard the *Favorite* under Captain Laplace (1793-1875) from 1829 to 1832; and again, under Laplace on board the *Artémise* for a third exploration cruise, from 1837 until 1840 when he was appointed commander.

The attractive plates include tinted lithographed plates of ships at sea, against local backgrounds, many in full sail. As one would expect from such important Pacific voyages, there are many plates on the Far East, South-East Asia, and the Pacific islands, including the Philippines (7 plates), China (17), and Malaysia and Java (40).

The work also contains a valuable section on Arabian shipping includes Dungiyahs, Gareokuh, Bedens, Baggalas etc. against the background of the Muscat coastline.

2 vols, large folio (57 x 38 cm); 133 (1-132 and 25bis) engraved or tinted lithographed plates, light toning to text, creases to blank margins pp. 49-54, short marginal repair p. 5, light toning to approx. 54 plates, occasional light foxing elsewhere, contemporary green morocco gilt, rebacked preserving spine, a good copy.

MAGNIFICENT IN SIZE AND SCOPE

35. PAULY, Theodore de. Description ethnographique des peuples de la Russie. *St Petersburg, F. Bellizard, 1862.*

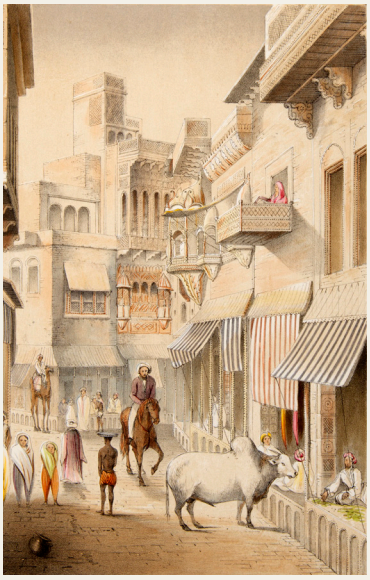
£10,000 [ref: 99001]

First edition of this striking work: 'L'ouvrage est tres rare et c'est l'un des plus beaux sur les differents costumes des peuplades de la Russie' (Colas)

Dedicated to Alexander II and published to commemorate the thousand-year jubilee of the Russian Empire - the founding of the dynasty of Novgorod by the three Rus princes, Rurik, Sineus and Truvor - Pauly's book is suitably magnificent in size and scope, with plates of a consistently high artistic and technical quality. Descriptions of the varied inhabitants of the Empire are divided in parts between the Indo-Europeans, the Caucasians, the Uralo-Altaic nations, eastern Siberians and the short final section covers the 'peuples de l'Amerique russe'. The text is one of the most scholarly of the period.

These qualities were recognised immediately after publication: 'Cet important ouvrage a été rédigé sur les matériaux que possède la Société géographique impériale de Russie et sur les documents des ministères et administrations de l'État. Il est précédé d'une introduction de M. Ch. de Baer, exposant ce qu'était dans le passé et ce qu'est aujourd'hui la science ethnographique. Le savant travail de M. de Pauly est une description étendue et complète de l'état actuel et des traits caractéristiques de tous les peuples de l'empire russe, classée méthodiquement d'après l'origine de ces peuples et les limites géographiques. [...] Cette grande publication [a été] exécutée avec un luxe typographique remarquable' (*Le Journal des savants*, 1863, p. 204).

First edition; 5 parts in 1 vol; folio (54 x 42 cm); 62 chromolithographs with tissue guards after Gagarin, Karpov, Timm, Zichy, F. Teichel, Viale, Zakharov and others, double-page map, plate of skulls, spotting, water stain to corner of preliminary pages; contemporary brown morocco with title to cover and spine rebacked retaining original spine, lightly rubbed. Bobins 211; Colas 2292; Sabin 59233.



FINE VIEWS OF LAHORE AND AMRITSAR

36. [PUNJAB]. Original Sketches in the Punjaub. By a Lady. *London, Dickinson, 1854.*

£19,500 [ref: 113419]

The drawings were selected from an album produced by the wife of a British army officer serving in the Punjab. The artist remains unknown although we do know something of her intentions from the Preface:

'No attempt has been made to draw pictures as they *ought* to be; the desire has been to convey to an English eye some notion of the bright, vivid colouring of Indian scenes - the strange, and often uncouth attitudes of the natives, - and their costume, as far as the scale of these sketches will admit of exactness. Nothing is more untrue than the heavy, brassy sky, the usual accompaniment of an Indian sketch. The great heat, on the contrary, takes away colour from the atmosphere, and leaves it almost white, leaving the houses, and gay clothing of the natives, all the brighter for the contrast.'

Rare; Abbey speculates that it may have been privately published.

Provenance: Robert & Maria Travis (book label, Sotheby's, London 2005).

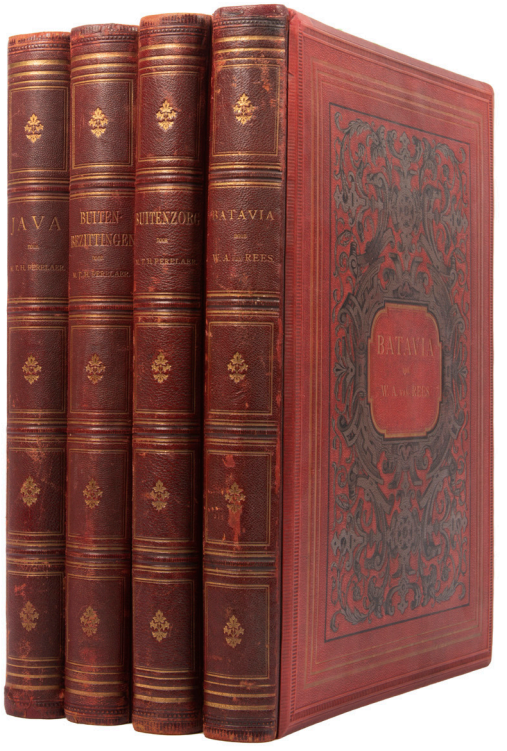
First edition; landscape folio (36.5 x 27 cm approx.), 20 tinted lithographed plates, coloured by hand, crease to title, a couple of captions cropped, contemporary maroon half morocco gilt over green cloth, lightly rubbed, all edges gilt, a very good copy, the plates clean and fresh. Abbey (Travel), 483; Bobins 266.

37. RAPPARD, Josias Cornelis (illustrator); PERELAUER, M.T.H; VAN REES, Willem Adriaan. **Nederlandsch-Indië Teekeningen.** *Leiden, Sijthoff, 1881-1883.*

£15,000 *[ref: 113554]*

Rare complete set consisting of Batavia, Java, Buitenzorg, and De Buitenbezittingen (outer possessions). The work presents a romanticised account of the Indonesia and enjoyed considerable popularity despite its high price. This grand production is distinguished in the history of Indonesian illustration on account of the lithographs being executed not from the original drawings but from photographs. The text is considered highly readable, being by two of the most popular 19th-century writers on Indonesia but it was Rappard's artwork that captured the topography and people of the East Indies that made the series a success. Rappard was an Army officer living in the Dutch colonies from 1842 to 1872.

First edition; 4 vols, folio; lithographed titles, 103 chromo-lithographed plates mounted on heavy paper after Rappard, original red morocco-backed cloth, decorated in black, silver and gilt, covers with bevelled edges. Bindings rubbed, with wear to extremities, Batavia vol with inner hinges reinforced, scattered foxing throughout, a few small marginal tears to page edges, original tissue guards (some browned, some damaged), a good set. Bastin & Brommer p46; Haks & Maris p 219.



THE FINEST ILLUSTRATED BOOK ON AFGHANISTAN

38. RATTRAY, James. The costumes of the various tribes, portraits of ladies of rank, celebrated princes and chiefs, views of the principal fortresses and cities, and interior of the cities and temples of Afghaunistaun. From original drawings. *London, Hering, 1848.*

£30,000 *[ref: 113615]*

Rattray's is the finest illustrated book on Afghanistan, of great value for showing us the ways of life and customs of the country. 'Rattray travelled to Afghanistan in 1841 and participated in the latter half of the First Anglo-Afghan War. The artist dedicated this collection to the Candahar Force that he belonged to and the British and Indian officers who participated in this war. In many cases, the artist's commentary, rather than being an explanation of the pictures themselves, is an explanation about the harrowing experiences of British troops in Afghanistan, which the artist faced by himself or heard from others.

Characteristic features of Rattray's works are his detailed and vivid depictions of the people living in Afghanistan. In both his works and commentary, he takes great care in depicting clothing. Rattray's work also provides us with a wide range of information that is of historical and ethno-historical interest, such as the forms of worship at tombs and mosques, and the imperial rituals of the Dorranis. Even though Rattray was a soldier, he had a good command of Persian and spoke directly with local people; more than anything, he had a tireless interest in any information related to Afghanistan.' (Rendering Afghanistan, Tokyo University).

First edition; folio (61 x 43.5 cm), title printed in red and black, additional hand-coloured lithograph title page, dedication leaf, 29 finely hand-coloured lithographs on 25 leaves by Robert Carrick and others after Rattray, many heightened with gum arabic, each lithograph with descriptive letterpress, lithograph title spotted, occasional spotting elsewhere, fore-margin text leaf Interior of Candahar repaired, occasional short tears not affecting images, list of subscribers, contemporary red half morocco, red morocco title label to upper cover, a little rubbed and worn, a good copy. Abbey Travel 513; Bobins 267; Colas 2489; Lipperheide 1497.

WATERCOLOURS OF SINGAPORE AND THE WEST INDIES

39. [RENAUD, Benjamin]. Royal Navy Master's logbook recording the tour of HMS Amazon commanded by Charles Barker, patrolling the Singapore and Malacca Roads, January 1851 to April 1852, with two other voyages aboard HMS Dragon during the Crimean War, December 1853 to November 1854, and HMS Powerful to the West Indies, October 1855 to September 1856. *1851-1856.*

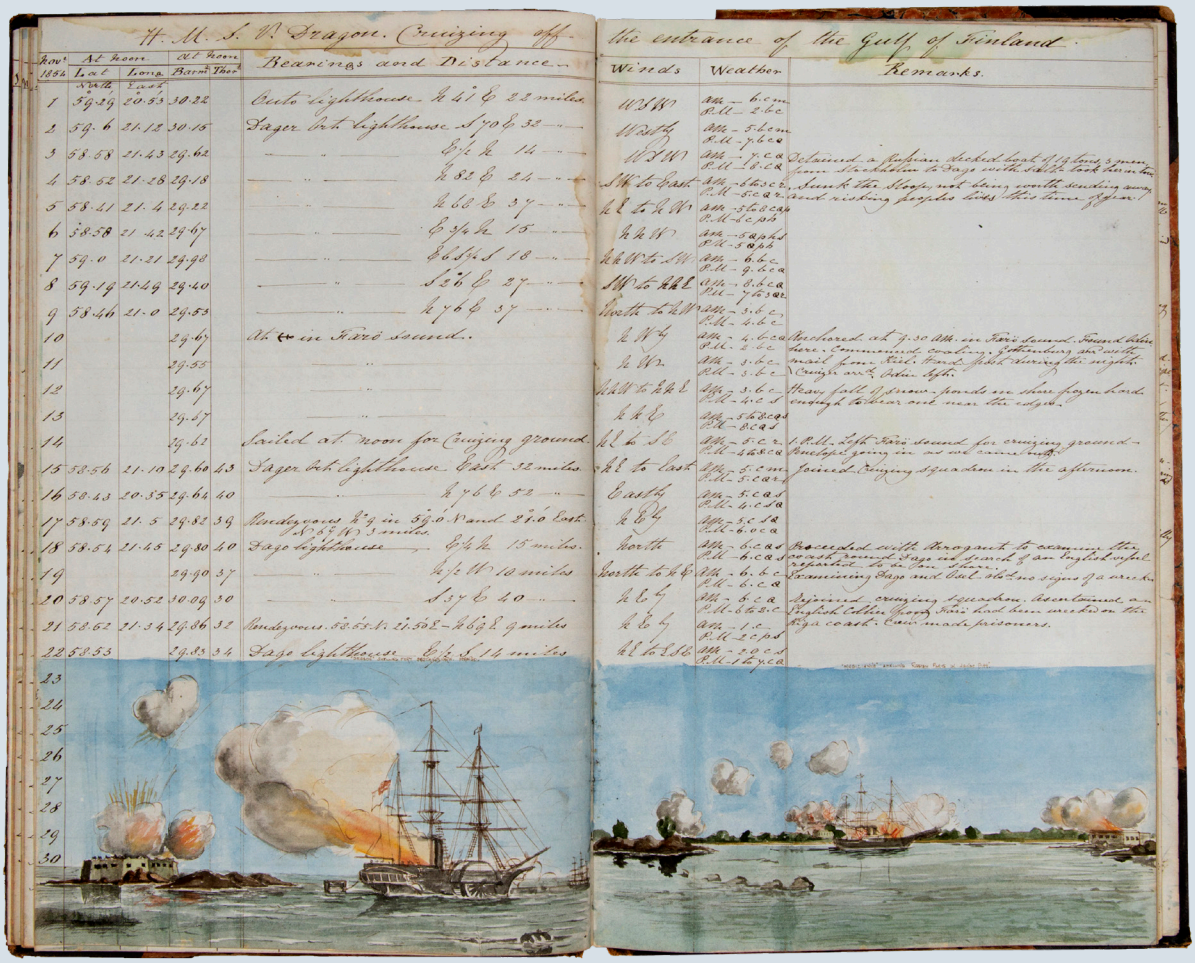
£20,000 *[ref: 109300]*

A richly illustrated record of service in the Royal Navy at the height of British maritime supremacy. Unusually for logbooks of this type, which were often kept by Midshipmen and other junior officers, Benjamin Renaud (d.1906) was the Master of *Amazon*, *Dragon* and *Powerful*, the senior officer aboard the ship responsible for matters pertaining to navigation and sailing.

Renaud's logbook offers a unique visual record of the Far East and West Indies during the last days of the age of sail, depicting in vivid detail the sights and vistas of Singapore, the Strait of Malacca, and port towns across the West Indies through a series of 25 watercolour illustrations. Two particularly striking full-page watercolours show Singapore Harbour at the beginning of its transformation to become what is today one of the largest trading ports in the world.

The account opens in January 1851 aboard *HMS Amazon*, a converted 26-gun corvette patrolling the south-west coast of British Malaya. Nominally on an anti-piracy mission, Britain was really interested in extending its presence in this spice-rich region, and the logbook records the frequent stops *Amazon* made to ports across the Straits Settlements and beyond, including a visit to the recently established 'White Raj' of Sarawak controlled by the powerful English-born Brooke family. Further watercolours depict the merchant traffic and junk boats in transit across this busy stretch of water.

Coming to the assistance of *The Charles Forbes*, a stranded merchant vessel 'on shore with a valuable cargo on the Pyramid Shoal', *Amazon* was able to rescue '30 chests of opium' — in addition to the sailors — earning the crew a lucrative $5000 in prize money. Later, in October 1851 she received word from the ship *Rajah* out of Liverpool that a merchant barque had 'run aground on the main land north of Dingding and 2 hours after [was] in flames… we learnt afterwards at Penang that the ill-fated barque was the *Fawn*, Rogers, Master, crew (Malay) had mutinied, murdered the Captain and officers with Master's wife and another lady, the former lady under circumstances of great atrocity – after firing the vessel they went up the River Perai – the *Rajah* secured and sent them to Penang, where they were tried – 5 executed and the rest transported'.



Renaud soon set sail again in the six-gun paddle ship *HMS Dragon* bound for the Baltic theatre of the Crimean War. Here on 22nd May 1854, under orders from Admiral Sir Charles Napier, *Dragon* participated in the shelling of Fort Gustavsvärn: 'Commenced firing at 2 pm. 1650 yards distant. [Anchored] SSE from the fort. Left off at 4. Recalled by signal, lost one marine killed – and 2 wounded – struck by enemy in 23 places, two of them between wind and water'. The shelling is depicted in a dramatic watercolour showing tongues of flame escaping *Dragon*.

The last 23pp are given-over to the West Indies, as the ailing 84-gun ship-of-the-line *HMS Powerful* under Captain Thomas Lecke Massie made its last major voyage across the seas. Watercolours depict the harbour-side towns of Port Royal, Port au Prince, Montego Bay, Havana, St. Georges, and Roseau as *Powerful* made her way up the Caribbean Sea to Jamaica in the South, and onwards to Cuba and Bermuda deep in the Atlantic Ocean.

Renaud retired from the Royal Navy in 1870 with the rank of Staff Commander, an appointment awarded only to Masters who had shown 'distinguished or highly meritorious service', and a glowing character reference from Captain Massie: 'The most attentive and competent officer I ever met with'.

Provenance: from a private collection.

Illustrated manuscript logbook; folio (33.5 x 21 cm); 74pp. of text in a neat legible hand in pen, recording daily positions, weather conditions, and observations, 25 original watercolours signed 'B.R.', including 11 full-page, scenes include Cape Town, Singapore, Bintang, the Malacca Straights, Bornean blacksmiths, Chinese junk, Ascension, St. Helena, sugar plantation at St. James Montego, King's Square Jamaica, Kingston Jamaica, coffee plantation at St. Andrews, Dragon shelling Fort Gustavsvärn, Magicienne shelling Russian forts in Hanko Bay, Port Royal, Port au Prince, Montego Bay, Havana, St. George's Bermuda, Lethe Bridge Jamaica, Whitney Estate Jamaica, Roseau Dominica, Ladorie St. Lucia; original half roan, marbled boards, minor restoration to spine and corners, small clean slit (3 cm) to upper margin of the view of St. George's, minor damp staining to head margin, otherwise crisp and clean, the watercolours vibrant.

EARLIEST ISSUE OF ONE OF THE GREATEST OF 19TH-CENTURY ILLUSTRATED BOOKS

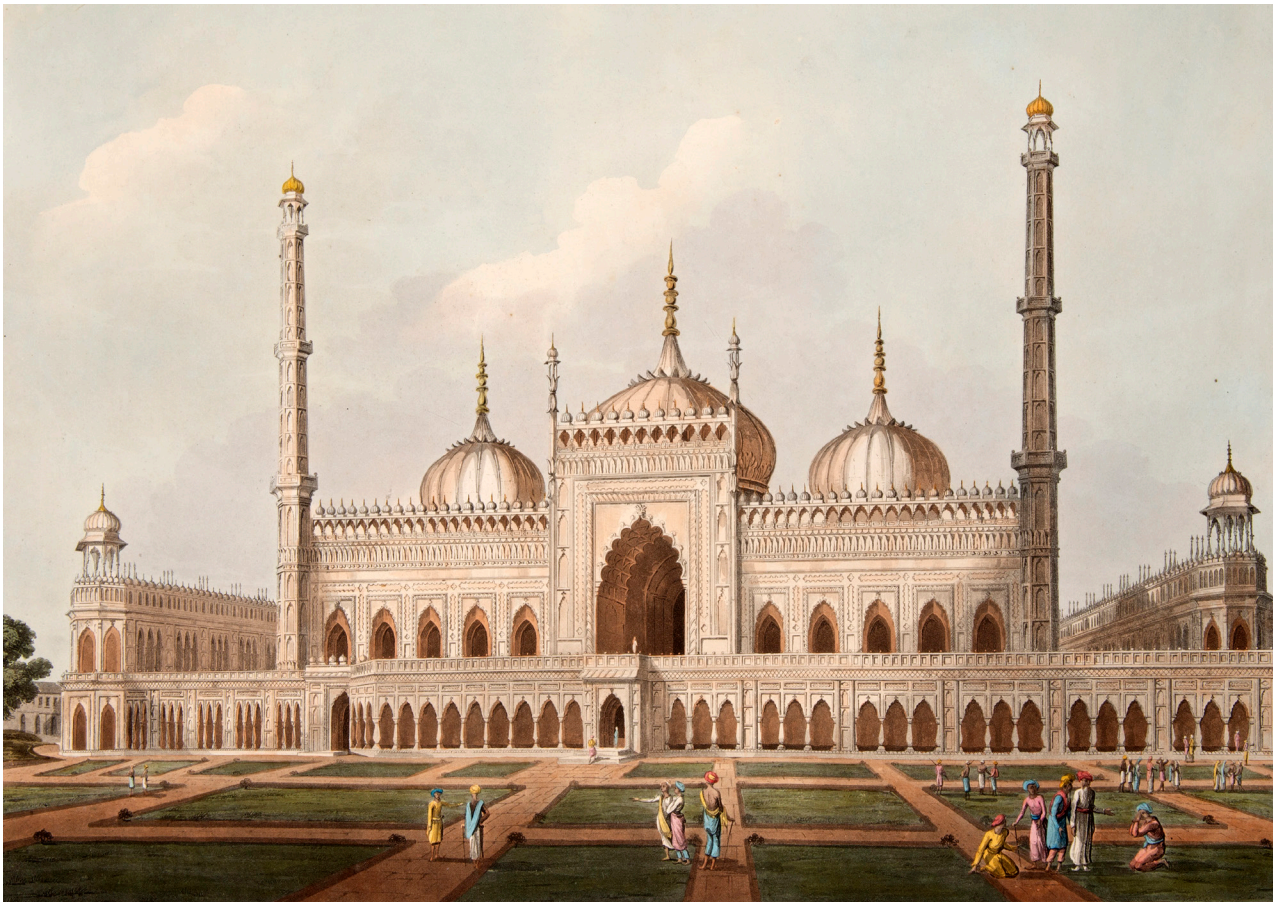
40. ROBERTS, David. The Holy Land *London, Moon, 1842.*

£19,500 *[ref: 112987]*

Roberts' *Holy Land*, was one of the most elaborate ventures of 19th-century publishing, providing the most comprehensive series of views of the monuments, landscape, and people of the region. It is one of the greatest illustrated books published in the nineteenth century. This copy is from the earliest issue before the map and the title-page for the third volume were produced in 1849.

David Roberts arrived in Cairo in September 1838. He crossed the desert by way of Suez, Mount Sinai, and Petra, to Gaza and Jerusalem accompanied by tribes of Bedouins, friends and guides. He later visited the Dead Sea, the Lake of Tiberias, Lebanon, and the ruins of Baalbek. Returning to England in late 1839, he sought a publisher willing to produce a lavish edition of his views. Rejected by the Finden Brothers and by John Murray, he signed a contract with Francis Moon in 1840. He and Moon shrewdly promoted their project by organising a private viewing of Roberts' watercolours and drawings for Queen Victoria, the Archbishop of Canterbury and other influential people who immediately subscribed. They mounted public exhibitions of some travel sketches in many British cities, and the favourable press notices attracted additional subscriptions, amounting to nearly double what the project required.

First edition, first issue; 2 vols, folio; 2 lithographic titlepages (as issued) & 120 lithograph plates by Louis Haghe after David Roberts (60 full-page), lithographic portrait of Roberts by C. Baugniet on india paper, the half-page plates with descriptive text below image, occasional light spotting, but generally very clean; contemporary morocco-backed cloth gilt, top edge gilt, corners bumped, a very good set. Abbey Travel, 385; cf. Blackmer 1432.



FRESH, CLEAN COPY OF SALT'S VERY FINE LARGE FORMAT VIEWS

41. SALT, Henry. Twenty four views taken in St. Helena, the Cape, India, Ceylon, Abyssinia & Egypt. *London, William Miller, 1809.*

£45,000 *[ref: 113616]*

A fresh, clean copy of the set of Salt's very fine large format views of India, Abyssinia, Egypt and elsewhere.

Salt visited the Cape, India, and the Red Sea. In Calcutta, the party was entertained by the Governor-General, Lord Wellesley (the dedicatee of the present work) and then travelled to Benares, Lucknow, Ceylon and Madras. Salt then explored the Red Sea, returned to Bombay and Poona, to the Red Sea again, before making an extensive excursion into the Abyssinian highlands, here represented by six views. Contemporary advertisements make clear that the work was designed to be similar in size and presentation to the plates of Thomas and William Daniell's great work, *Oriental Scenery* (1795-1808): the undoubted artistry of Salt and his engravers has ensured that this work is a worthy successor. A quarto text volume, with the same title, was published by Miller in the same year.

First edition; broadsheet folio (86 x 60 cm); aquatint title incorporating dedication, printed in sepia, 24 hand-coloured aquatint plates by D. Havell, J. Hill and J. Bluck, supervised by Robert Havell, after Salt, on thick Whatman paper (watermarked 1806), mounted on guards and interleaved throughout, these watermarked 'Ruse & Turners 1805', contemporary half morocco, rebacked and recornered, large morocco lettering piece to upper cover, Abbey (Travel), 515; Bobins 112; Tooley 440 (the text 'is not important and the work is usually to be found without it').

THE RAREST OF ALL THE INDIAN VIEW BOOKS

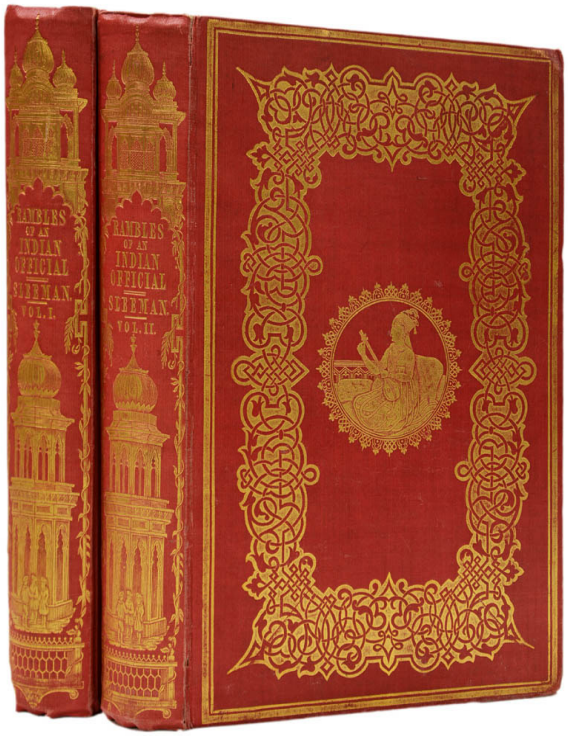
42. SIMPSON, William; KAYE, Sir John William. **India ancient and modern. A series of illustrations of the country and people of India and adjacent territories.** *London, Day & Son, 1867.*

£50,000 *[ref: 113617]*

Simpson's views of India is one of the rarest of all the Indian view books and a fine record of the country just after the Sepoy Rebellion. Following the success of his earlier book on the Crimea War, Simpson was commissioned to produce an illustrated book on India to rival Roberts' *Holy Land*. Although he produced about 250 watercolours which he submitted to Day & Son, the project was reduced in size owing to a financial panic in 1866 which spooked potential subscribers, combined with the high cost of producing chromolithograph plates.

Simpson (1823-1899) spent two and a half years travelling in India from his arrival in Calcutta in October 1859 to his departure from Bombay in February 1862. Places he visited in the north included Lahore, Simla, the upper reaches of the Sutlej as far as Chini (higher than the Frasers had been able to explore), Agra and Lucknow. Simpson spent a few weeks in early 1861 with Lord and Lady Canning in Central India. While they were at Jubbulpore, Simpson decided to visit Rajasthan. It was rather a wild thing to go off all by myself... The ordinary traveller who does India sees Bombay, Calcutta, Benares, Agra and Delhi, but the vast spaces between these noted places he sees nothing of. It is in these spaces that the real India exists.'

First edition; 2 vols, large folio 63 x 46 cm), 2 title pages printed in red and black (vol. II title with tears repaired), chromolithograph dedication, 50 chromolithograph plates after William Simpson, all mounted on card, occasional short marginal tears to blank card repaired, contemporary red half morocco gilt, rebacked and recornered, all edges gilt, a very good copy. Bobins 269; Godrej & Rohatgi (Scenic Splendours), pp. 98-99.



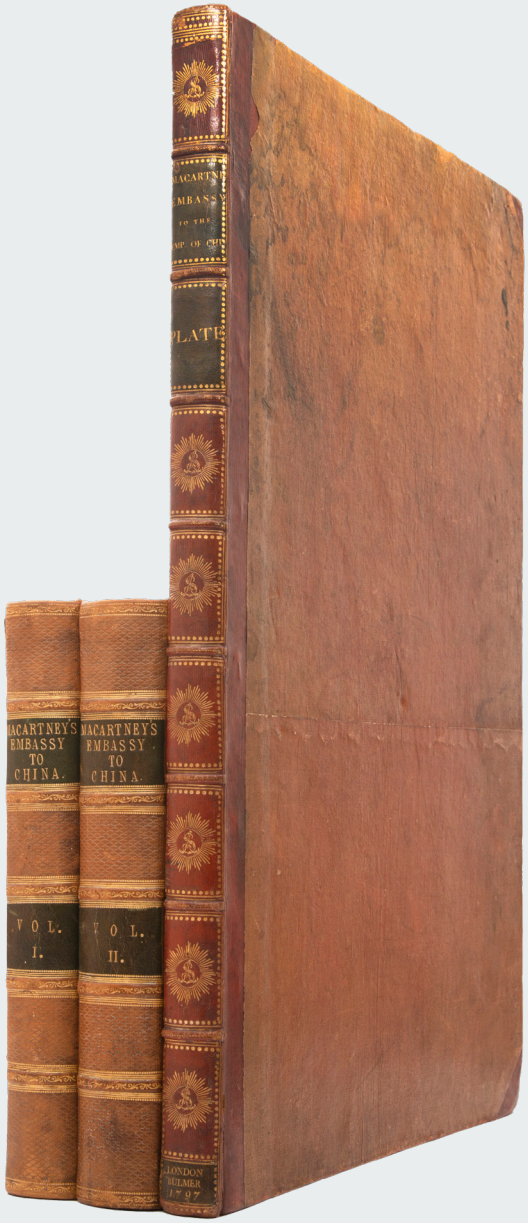
43. SLEEMAN, William Henry (Lieut-Col.) Rambles and recollections of an Indian official. *London, Hatchard, 1844.*

£2,000 *[ref: 98009]*

William Henry Sleeman (1788-1856), an officer in the East India Company, achieved some renown for his part in the anti-Thugee campaign in the 1830's and 40's, before becoming a political resident in Gwalior, and later, Lucknow.

The present work is arranged in the form of a tour and includes observations on Hindu social and religious rituals, crops, legends, witchcraft, etc. A very attractive work with good illustrations of Indian architecture.

First edition; 2 vols, royal 8vo, xii, 478, 2(ads); viii, 459pp., 2 chromo-lithograph frontispieces and 30 chromo-lithograph plates, original red cloth gilt, covers and spines with gilt pictorial designs and gilt borders, a very good set. Abbey (Travel), 460; Riddick 167.

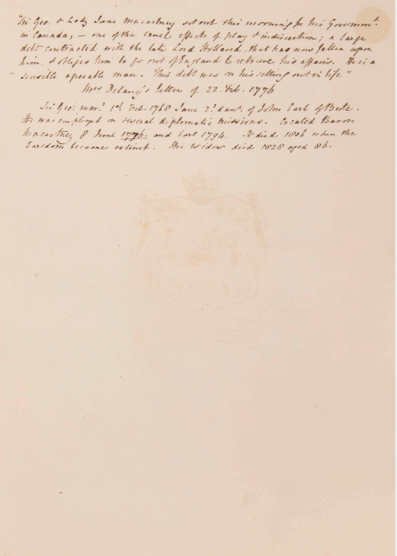


THE FIRST BRITISH EMBASSY TO CHINA

44. STAUNTON, Sir George Leonard. An authentic account of an embassy from the King of Great Britain to the Emperor of China [...] with notices of Tristan d'Acuna, Amsterdam, Java, Sumatra, Cochin-China. Taken chiefly from the papers of His Excellency the Earl of McCartney. *London, W. Bulmer & Co. for G. Nicol, 1797.*

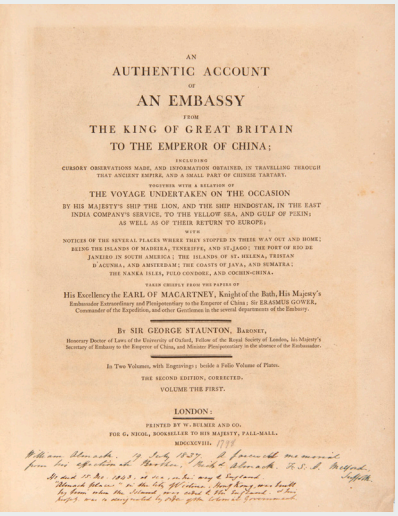
£12,500 *[ref: 111760]*

The most celebrated and finely illustrated account of the first British embassy to China, which was to lead to the foundation of Hong Kong as a British trading post.



It was the failure of this mission to establish direct trade links with China that convinced the British government of the need to set up its own trading post. The work itself was hugely successful, fifteen editions were issued in seven countries in thirty years.

Staunton, a medical doctor and friend of Dr. Johnson, accompanied Lord Macartney as Secretary, and in order to write his account, Staunton was given access to Macartney's journal and was assisted by John Barrow. Staunton's account is noteworthy for his detailed description of the journey, his examination of Chinese customs (including the binding of women's feet) and the detailed appendix on Chinese trade with Europe and more specifically Britain.

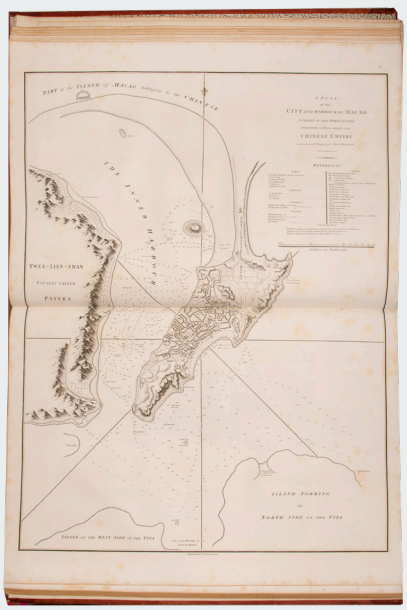


AN
AUTHENTIC ACCOUNT
OF
AN EMBASSY
FROM
THE KING OF GREAT BRITAIN
TO THE EMPEROR OF CHINA;
INCLUDING
CURSORY OBSERVATIONS MADE, AND INFORMATION OBTAINED, IN TRAVELLING THROUGH THAT ANCIENT EMPIRE, AND A SMALL PART OF CHINESE TARTARY.
TOGETHER WITH A RELATION OF
THE VOYAGE UNDERTAKEN ON THE OCCASION
BY HIS MAJESTY'S SHIP THE LION, AND THE SHIP HINDOSTAN, IN THE EAST INDIA COMPANY'S SERVICE, TO THE YELLOW SEA, AND GULF OF PEKIN;
AS WELL AS OF THEIR RETURN TO EUROPE;
WITH
NOTICES OF THE SEVERAL PLACES WHERE THEY STOPPED IN THEIR WAY OUT AND HOME;
BEING THE ISLANDS OF MADEIRA, TENERIFFE, AND ST. JAGO; THE PORT OF RIO DE JANEIRO IN SOUTH AMERICA; THE ISLANDS OF ST. HELENA, TRISTAN D'ACUNHA, AND AMSTERDAM; THE COASTS OF JAVA, AND SUMATRA; THE NANKA ISLES, PULO CONDORE, AND COCHIN-CHINA.
TAKEN CHIEFLY FROM THE PAPERS OF
His Excellency the EARL OF MACARTNEY, Knight of the Bath, His Majesty's Ambassador Extraordinary and Plenipotentiary to the Emperor of China; Sir ERASMUS GOWER, Commander of the Expedition, and other Gentlemen in the several departments of the Embassy.
BY SIR GEORGE STAUNTON, BARONET,
Honorary Doctor of Laws of the University of Oxford, Fellow of the Royal Society of London, his Majesty's Secretary of Embassy to the Emperor of China, and Minister Plenipotentiary in the absence of the Ambassador.
In Two Volumes, with Engravings; beside a Folio Volume of Plates.
THE SECOND EDITION, CORRECTED.
VOLUME THE FIRST.
LONDON:
PRINTED BY W. BULMER AND CO.
FOR G. NICOL, BOOKSELLER TO HIS MAJESTY, PALL-MALL.
MDCCXCVIII.

Presented in July 1837 by the antiquary Richard Almack (1799–1875) to his brother William (1811–1843), with an inscription to the title page. William was a tea merchant who travelled to China in 1837, dying on the return journey home. His property in Hong Kong was designated 'Almack Place' by the colonial government. The arms of Lord Macartney have been added to the pastedown of vol. I.

Provenance: William Almack (presentation inscription from his brother Richard to the titlepage).

Second (corrected) edition; 2 vols 4to text & folio atlas (58.5 x 43 cm); text with 2 engraved portrait frontispieces of Emperor Tchien Lung & Earl Macartney with 26 illustrations of which one full-page; atlas with 44 plates, including one folding, most after W. Alexander, & 7 double-page folding maps; occasional light marks and light spotting to text, folio vol. with some foxing and light marginal damp-staining at end; text vols in contemporary half calf, marbled sides, spines gilt in compartments with lettering- and numbering- pieces, rubbing to boards; folio vol. in contemporary half red morocco, paste paper sides, spine gilt in compartments with lettering-pieces, some discolouration and staining to upper cover, a very good set. Cordier (Sinica), 2381-83; Hill 1628; Lowendahl 697; Lust 545 & 547.



THOMSON'S MOST SIGNIFICANT WORK

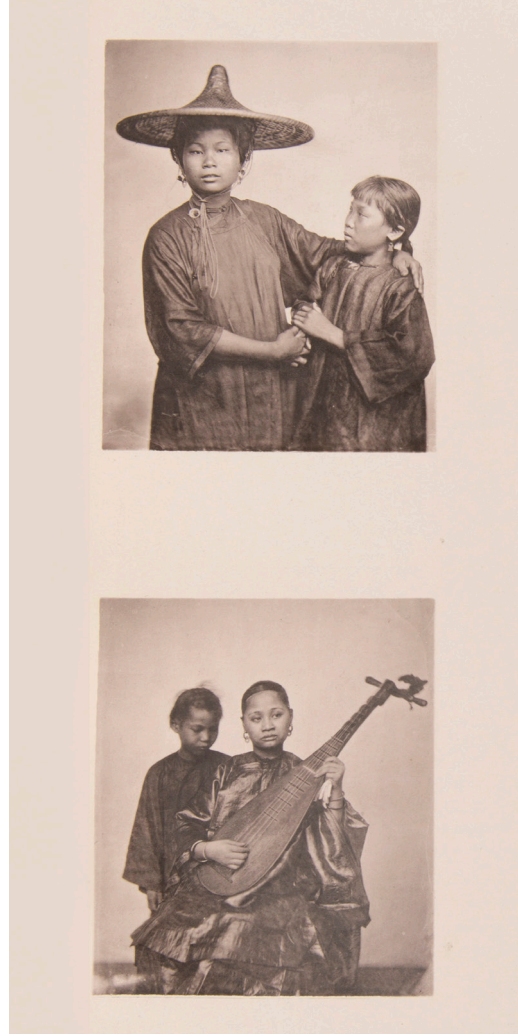
45. THOMSON, JOHN. Illustrations of China and its People. A Series of two hundred photographs with letterpress descriptive of the places and people represented. *London, Sampson Low, Marston, Low, and Searle, 1873-1874.*

£35,000 *[ref: 112120]*

THOMSON'S MOST SIGNIFICANT WORK, MADE AS HE TRAVELLED THROUGH CHINA BETWEEN 1868 AND 1872.

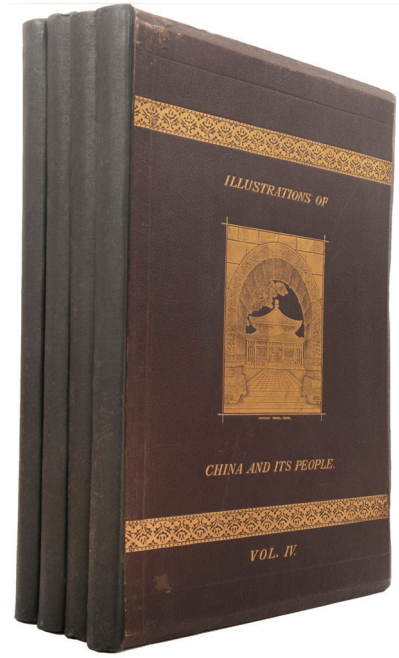
Richard Ovenden has argued that Thomson's Chinese photographs represent one of the first bodies of work to focus on street life in a concentrated way, prefiguring much later photography, including his own in London: 'Thomson's books... presented this great land in a way that had not been attempted hitherto... they provided a kind of encyclopaedia which conveyed images of the land, architecture, industry and commerce of China, as well as something of the people... Seen in this context, his photography of the street people was innovatory. By contrasting the superb landscape photographs with images of urban social problems, Thomson was trying to convey the whole of China as faithfully as possible. He succeeded in combining traditional representations of different types with personal investigations into the life and experiences of the individuals, a technique which he exploited more fully in *Street Life in London*' (Ovenden p77).

The production of *Illustrations of China and its People* was also groundbreaking. It utilised the newly perfected and only recently commercially practical collotype process to reproduce Thomson's original albumen prints as continuous tone in ink, meaning that the book could be printed in larger numbers than the use of original photographs would previously allow.



'It is a novel experiment,' Thomson writes in the introduction, 'to attempt to illustrate a book of travels with photographs, a few years back so perishable, and so difficult to reproduce. But the art is now so far advanced, that we can multiply the copies with the same facility and print them with the same materials as in the case of woodcuts or engravings.'

First edition; 4 vols, folio (473 x 353 mm, 18½ x 14 in); 222 photographs printed on 96 collotype plates from Thomson's original albumen prints by Spencer, Sawyer, Bird and Co., London, guards (some captioned in vols. III-IV), letterpress descriptive texts, all edges gilt, occasional light foxing to text leaves only; green coated endpapers, publisher's maroon morocco-grain cloth, rebacked, upper sides lettered in gilt within decorative borders with a gilt vignette of the Confucian Temple at the Kwo-Tsze-Keen, or National University, Peking (reproduced from plate 9 in vol. IV), ruled in blind, lower sides with decorative borders and ruled in blind, bevelled boards, shelf wear, sides rubbed. Ovenden (John Thomson Photographer); The Photobook: A History I, p32; Imagining Paradise pp119-121.



46. USSHER, John. A Journey from London to Persepolis; including Wanderings in Daghestan, Georgia, Armenia, Kurdistan, Mesopotamia, and Persia. *London, Hurst and Blackett, 1865.*

£4,500 *[ref: 109902]*

An account of Ussher's travels through Russian Dagestan at the time of the Shami uprising, and thence south to view the antiquities of Mesopotamia and Persia. This account follows the journey of the author who sets out to achieve his goal of penetrating the mountains of Dagestan, a success which was only possible through the hospitality of those whom he met along the way. An adventure taken solely for purposes of pleasure and amusement, only to be later published once it was suggested that these records of paths and encounters could prove useful to future travellers looking to venture to these 'comparatively untrodden countries' (preface).

Provenance: William Arthur, sixth Duke of Portland (armorial bookplate).

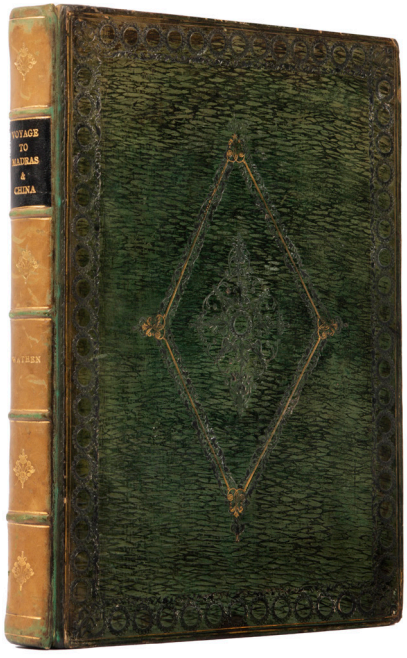
First edition; 8vo; 18 chromolithographic plates, 12 advertisements at end (some faint finger-soiling, occasional spot confined to margins); original blue gilt pictorial cloth, uncut (spine very slightly faded, binding very lightly soiled, very lightly rubbed). a fine copy. Bobins 1476 (this copy); Ghani 379; Wilson 233.

WITH 24 FINELY COLOURED AQUATINTS

47. WATHEN, James. Journal of a Voyage in 1811 and 1812, to Madras and China; Returning by the Cape of Good Hope and St. Helena; in the H.C.S. The Hope, Capt. James Pendergrass. *London, J. Nichols, 1814.*

£2,750 *[ref: 113356]*

A very good first edition copy of Wathen's *Voyage to Madras*, richly illustrated with 24 finely coloured aquatints.



In 1811, James Wathen decided to accompany Captain James Pendergrass on a voyage to India and China. They visited Penang, Canton, Macao, Madras and the Cape of Good Hope. The attractive plates are from Wathen's own drawings. 'His narrative is lively, and his account of eastern life is minute and interesting' (DNB). The work includes seven views of India, six of Indonesia, nine of China, and two of St. Helena.

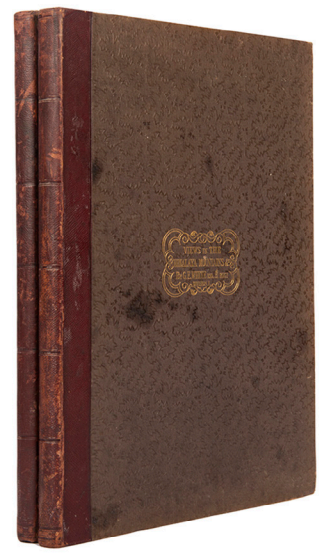
First edition. 4to. (28 x 22 cm) xx, 246 pp., 24 hand-coloured aquatint plates by J. Clark after Wathen, occasional off-setting and spotting (mostly to text), contemporary green morocco gilt, neatly rebacked, a very good copy. Abbey (Travel), 517; Bobins 313; Cordier, Sinica 2107; Lust 386; Mendelssohn II, p591.

48. WHITE, George Francis. Views in India, chiefly among the Himalaya Mountains.... Edited by Emma Roberts. *London, Fisher, 1836-1837.*

£1,500 *[ref: 112056]*

Well-illustrated account of White's tours in the direction of Mussoore, Simla, the sources of the Jumna and Ganges, etc.

First edition; 2 vols, folio (38.5 x 28 cm); additional engraved title with pictorial vignette, frontispiece, 27 engraved plates by Finden and others after Turner, Allom, Stanfield, and others, original maroon morocco-backed embossed cloth gilt, joints lightly rubbed, light fading to sides, a very good copy. Yakushi W132.



UNIQUE AUTHOR'S PRESENTATION COPY TO HIS PARENTS WITH ALL PLATES AND TEXT ILLUSTRATIONS SPECIALLY HAND-COLOURED

49. WHITEHEAD, John. Exploration of Kina Balu. *London, Gurney & Jackson, 1893.*

£12,500 *[ref: 113505]*

A unique copy of Whitehead's Kina Balu on large paper presented by the author to his parents, which in addition to the 14 colour plates found in ordinary copies, has all the additional 17 tinted plates and the vignettes in the text finely hand-coloured, the full-page plates specially mounted.

The primary object of the expedition was ornithological research, though the plates also include natives, views, insects, mammals, etc. The classic work on the area.

Provenance: Whitehead (inscribed by the author to his parents in the year of publication).

First edition; folio (39 x 27 cm), x, [ii], 318 pp., LARGE PAPER COPY INSCRIBED BY WHITEHEAD TO HIS PARENTS on the first blank 'To my Father & Mother / with best wishes / from John Whitehead / 17. Sep. 93', 32 LITHOGRAPHED PLATES AND TEXT VIGNETTES ALL COLOURED BY HAND, original pictorial green cloth, top edge gilt, original pictorial green cloth gilt, rebacked preserving spine, a very good copy. Fine Bird Books 155; Nissen (ZBI), 4394; Wood p.626; Zimmer p.673.

VALUABLE RECORD OF THE SPORTING ACTIVITIES OF BRITISH OFFICERS SERVING IN INDIA IN THE 19TH CENTURY

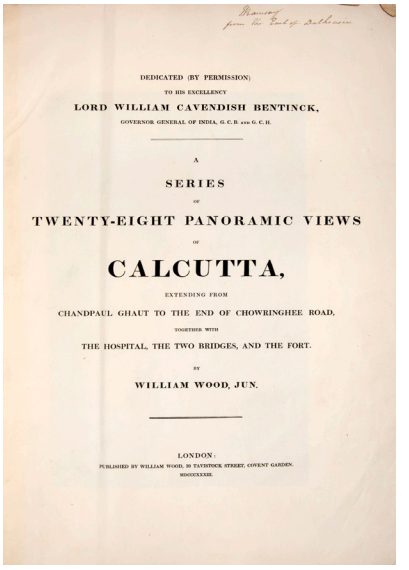
50. WILLIAMSON, Thomas; HOWETT, Samuel. Oriental Field Sports. *London, William Bulmer and Co. for Edward Orme, 1807.*

£12,500 *[ref: 113629]*

Captain Williamson was an extremely talented amateur artist who had built up a fine collection of sketches suitable for turning into aquatint. He teamed up with Howett (a notable sportsman as well as an industrious engraver of animals) to produce this magnificent work, widely considered to contain the finest images of field sports of the Orient. By their very nature aquatint books were always very expensive, but the British public had a great curiosity about India and Williamson's work helped satisfy this desire to know more about the customs of Britain's new addition to its empire.

First edition; landscape folio (60 x 47.8 cm. approx.); paper & plates watermarked 'E' or 'J' Whatman 1804'; hand-coloured engraved additional title on india paper (some creases and repairs from verso), 40 hand-coloured aquatint plates by H. Merke, J. Hamble, and Viveres after Howitt's drawings after Williamson, some light old marginal damp staining, contemporary red half morocco gilt, joints neatly repaired, corners worn, a very good copy. Abbey (Travel), 427; Bobins 276; Mellon/Podeschi 88; Nissen (ZBI), 4416; Schwerdt II, pp. 297-298; Tooley 508.

DETAIL



Ramsay
from the Earl of Dalhousie

DEDICATED (BY PERMISSION)
TO HIS EXCELLENCY
LORD WILLIAM CAVENDISH BENTINCK,
GOVERNOR GENERAL OF INDIA, G. C. B. AND G. C. H.

A
SERIES
OF
TWENTY-EIGHT PANORAMIC VIEWS
OF
CALCUTTA,
EXTENDING FROM
CHANDPAUL GHAUT TO THE END OF CHOWRINGHEE ROAD,
TOGETHER WITH
THE HOSPITAL, THE TWO BRIDGES, AND THE FORT.
BY
WILLIAM WOOD, JUN.

LONDON:
PUBLISHED BY WILLIAM WOOD, 39 TAVISTOCK STREET, COVENT GARDEN.
MDCCCXXXIII.

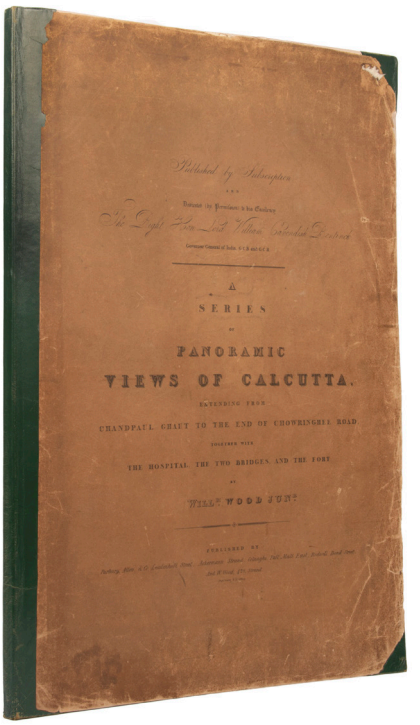
WOOD'S EARLY PANORAMIC VIEWS OF CALCUTTA

51. WOOD, William. A series of twenty-eight panoramic views of Calcutta, extending from Chaundpaul Ghaut to the end of Chowringhee Road, together with the Hospital, the Two Bridges, and the Fort. *London, Wood, 1833.*

£37,500 *[ref: 113592]*

William Wood senior, the artist's father, began selling his son's lithographs in parts in 1831. By the time all the parts were completed in 1833, other publishing houses, including Ackermann in the Strand and Parbury and Allen had also acquired selling rights. After the first part was issued, the East India Magazine for March 1831, reported enthusiastically: 'These views are extremely interesting; they convey an accurate idea of the sumptuous residences occupied by part of the European community at Calcutta. An observant eye will soon mark the contrast between the degree of splendour attaching to the private residences from that of the public edifices... No old retired [British resident of India] should be without these admirable representations. They call up so many exquisite visions of the past that the mind seems haunted by a spell while gazing upon them, almost too fascinating to wish it to be broken.'

Wood arrived in Calcutta in 1828 to assist his brother, George, who was the Superintendent of the Asiatic Lithographic Press, established in the 1820's. William returned to London only in 1832. He must, therefore, have drawn most of the lithographic stones in Calcutta (probably at the Asiatic Press and forwarded them to his father in London. His series of prints presents an almost continuous panorama of buildings as viewed from the Maidan. Starting with Chandpaul Ghat, they extend along Esplanade Row and then turn into Chowringhee. Several mansions appear still under construction using bamboo scaffolding; in the foreground, people tend their animals, wash their clothes or themselves in the public tanks and relax in groups, smoking their hookahs.



Quite possibly presented by the Earl of Dalhousie between 1848 and 1849, during which time he was Governor General of India but prior to his elevation to the Marquessate following the capture of the Punjab and the despatch of the Koh-i-Noor diamond to Queen Victoria.

Provenance: Richardson of Pitfour (armorial bookplate); J. Ramsay (presentation inscription from the Earl of Dalhousie to the title page).

Large folio (55 x 38cm), 28 lithographs mostly on india paper in fine hand-colour, presentation inscription on title page from the Earl of Dalhousie, original printed boards, rebacked and re-cornered, new endpapers, a little worn, the plates clean and fresh, a very good copy. Abbey (Travel), 495; Bobins 277.

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This page: item 42

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Edited by Jeffrey Kerr
Photography by Natasha Marshall
Design by Roddy Newlands

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